

28 JULY 1959

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PART ONE OF TWO PARTS

# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

A NEW  
**ZIV**  
SERIES FOR  
MARKET-BY-MARKET  
PROGRAMMING!

## "THIS MAN DAWSON"

Starring  
**KEITH ANDES**

The Ziv man in your market has full details on how you can profit by using one of America's GREAT selling forces . . . a Ziv Show!

### BBDO MEDIA SHIFTS INTO HIGH

Latest inter-agency  
shakeup spotlights the  
growing sophistication  
of media planning

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### Where will Joe Culligan go from here?

Page 34

### 'Look here, you agency guys'

A station man's rebuttal

Page 38

### 300 ways to up tv billing— Tvb's co-op ad list

Page 43

DIGEST ON PAGE 2

Today...as for the  
last 31 years...



RADIO  
50,000 WATTS

**KSTP**

TELEVISION  
CHANNEL 5

MINNEAPOLIS • ST. PAUL      Basic NBC Affiliate  
**KOB AM-TV**

Albuquerque, New Mexico

Edward Petry & Company, Inc., National Representatives

**W-GTO AM**

Cypress Gardens, Florida

He's Joe Friday. On CNP's **BADGE 714**. He works  
only for you, in your market, starting this Fall.

**CNP**  
CALIFORNIA NATIONAL PRODUCTIONS, INC



THE  
MAN  
BEHIND  
BADGE  
714

## A BIG NEW MARKET IN THE GROWING SOUTH!



# MERIDIAN MISSISSIPPI

This fast-growing, changing market has now mushroomed into one of the South's new metropolitan areas. A highly diversified economy makes the Meridian, Mississippi area a stable, steady market.

Covering 29 key counties in Mississippi and Alabama, plus a surprisingly low cost, makes WTOK-TV one of the nation's most efficient media buys.

- \$427,311,000 RETAIL SALES
- \$601,297,000 EFFECTIVE BUYING INCOME
- OVER 100,000 TV HOMES
- \$200,000,000 CONSTRUCTION PROGRAM



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THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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SPONSOR • 25 JULY 1959

**NOW**

New York's most intriguing  
television station turns to

**YOUNG PRESENTATION**

Effective July 15  
Young Television Corporation  
becomes exclusive  
national representative for

**WNTA-TV**

Channel 13...NTA's uniquely programmed,  
uniquely successful independent in

**NEW YORK**

This is the station which has  
magnetized millions of viewers with new  
dimensions in programming, with  
on-screen personalities so impressive they've  
earned national syndication.

WNTA-TV is due to play a key role in  
your New York area marketing—and  
our knowledgeable people in seven  
important centers have the key.

**YOUNG TELEVISION CORPORATION**

*An Adam Young Company*

**NEW YORK**

3 East 54th St.  
New York 22, N.Y.  
Plaza 1-4848

**CHICAGO**

Prudential Plaza  
Chicago 1, Ill.  
Michigan 2-6190

**SAN FRANCISCO**

Russ Bldg. (Rm. 1207)  
San Francisco 4, Calif.  
YUKon 6-6769

**LOS ANGELES**

6331 Hollywood Blvd.  
Los Angeles 28, Calif.  
HOLlywood 2-2289

**ATLANTA**

1182 W. Peachtree  
Atlanta, Ga.  
TRinity 3-2564

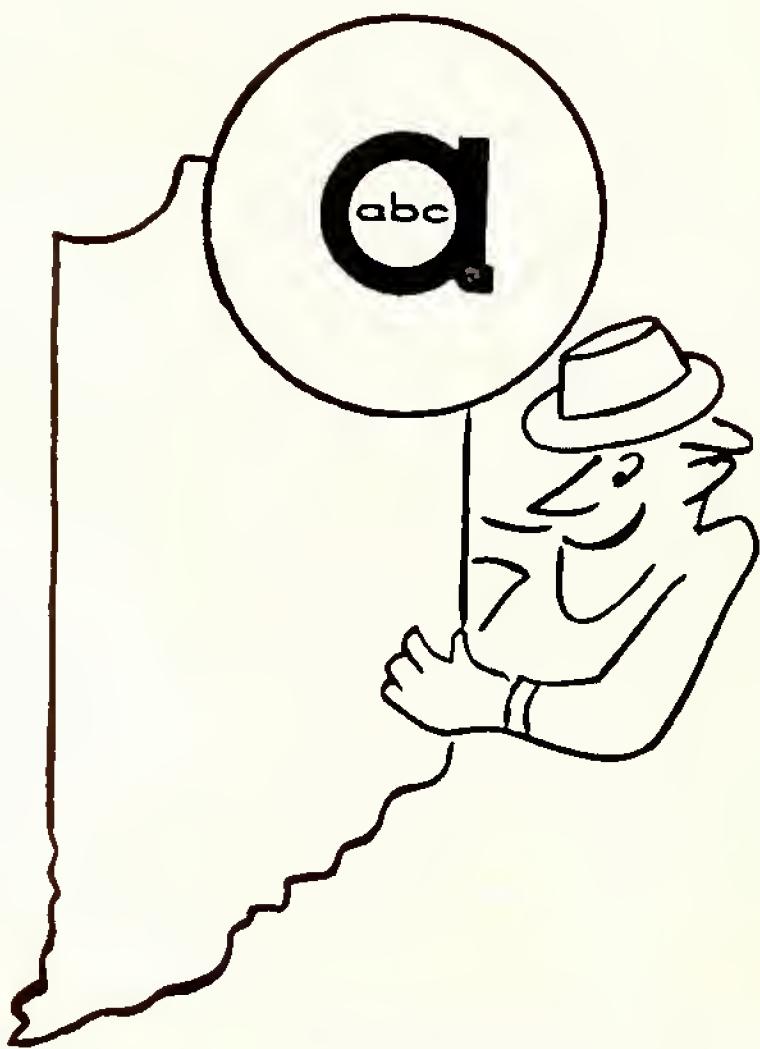
**DETROIT**

2940 Book Bldg.  
Detroit 26, Mich.  
WOodward 3-6919

**ST. LOUIS**

317 No. Eleventh St.  
St. Louis, Mo.  
MAin 1-5020

*In Indiana..*



*Go* **WPTA**  
FORT WAYNE

### **Get The Promotion Extras**

- Dealer Mailings
- Point-of-Purchase
- Id Blitz
- Billboards
- Taxi Ads
- Bus Ads

all this **PLUS** Top Ratings—  
and **LOW RATES**—

*Ask the man from . . .*  
**YOUNG TV CORP**

**WPTA Channel 21**

## **NEWSMAKER of the week**

*ABC TV last week introduced another major personnel innovation in naming research specialist Julius Barnathan to head station relations and clearances as well—a crucial declaration as ABC goes into high gear to compete with well-established CBS and NBC in lining up affiliates, capturing time slots.*

**The newsmaker:** Thirty-three-year-old Julius Barnathan, after five years of intensive research dredging and experimentation at ABC TV, has been appointed vice president for affiliated stations heading up three divisions: research, with 25 persons; station relations, with 10; station clearances, with 40. His respective key assistants will continue in their jobs: Fred Pierce, manager of research; Alfred R. Beckman, v.p. in charge of station relations, and Donald S. Shaw Jr., director of station clearance. ABC TV's continuing recognition of the role of research and statistical documentation in its sales and program efforts appears to deemphasize the more glamorous, sometimes flossy approach of CBS and NBC in their pitches to prospects and stations. Notes Mr. Barnathan: "We had to find new research, as near to the total truth as possible, which would show our advantages as the 'third network.'"

Other nets, he says, were a "shoo-in for transom business," and ABC had to combat this with nuts and bolts arguments. He says other nets are now following this ABC research lead.

The same principle of hard facts holds true for affiliates in station relations and clearance matters, he says. "Hand-shaking was first eliminated in the sales area, when salesmen asked for more technical information." This stress on facts has now extended to all three areas under his jurisdiction. His job: to concentrate on clearances and affiliates in order "to solve some of the acute problems facing us."

Mr. Barnathan was graduated with a Bachelor's degree from Brooklyn College in 1950, and earned a Master's in Mathematical Statistics from Columbia U. in 1953. After working at Kenyon & Eckhardt agency as director of media research and statistical analysis, he joined ABC in 1954 as supervisor of ratings. Two years later he became manager of tv research and in 1957, director. In March of this year he was named v.p. in charge of research.

He and his wife, six-year-old Joyce and three-year-old Daniel, live in New York City but plan to move to suburban Long Island in September when their split-level house is completed. He is vice president of the Radio-Tv Research Council and a member of Radio-Tv Executives Society and American Statistical Assn.



*Julius Barnathan*

# NEWSMAKER STATION of the WEEK

# WARM

## THE DOMINANT ADVERTISING MEDIUM

Amazing but true — Radio Station WARM is the leading Advertising Medium in the Scranton - Wilkes-Barre market of over 650,000 people. No other medium does as good a job.

### PROOF:

1. WARM is the only full time 50,000 watt station in the area.
2. WARM is number one in all surveys.
3. Newspapers scattered — top circulation only 65,000.
4. TV Stations all UHF with limited penetration.
5. WARM sales results for advertisers also amazing.

By every yardstick — sales results, ratings, coverage, penetration, circulation — WARM is, without doubt, the leading advertising medium in north eastern Pennsylvania!



**robert e. eastman & CO., inc.**

national representatives of radio stations

NEW YORK:  
527 Madison Avenue  
New York 22, N. Y.  
PLaza 9-7760

CHICAGO:  
333 N. Michigan Ave.  
Chicago, Illinois  
Financial 6-7640

SAN FRANCISCO:  
Russ Bldg.  
San Francisco, Cal.  
YUKon 2-9760

DALLAS:  
211 North Ervay Bldg.  
Dallas, Texas  
Riverside 7-2417

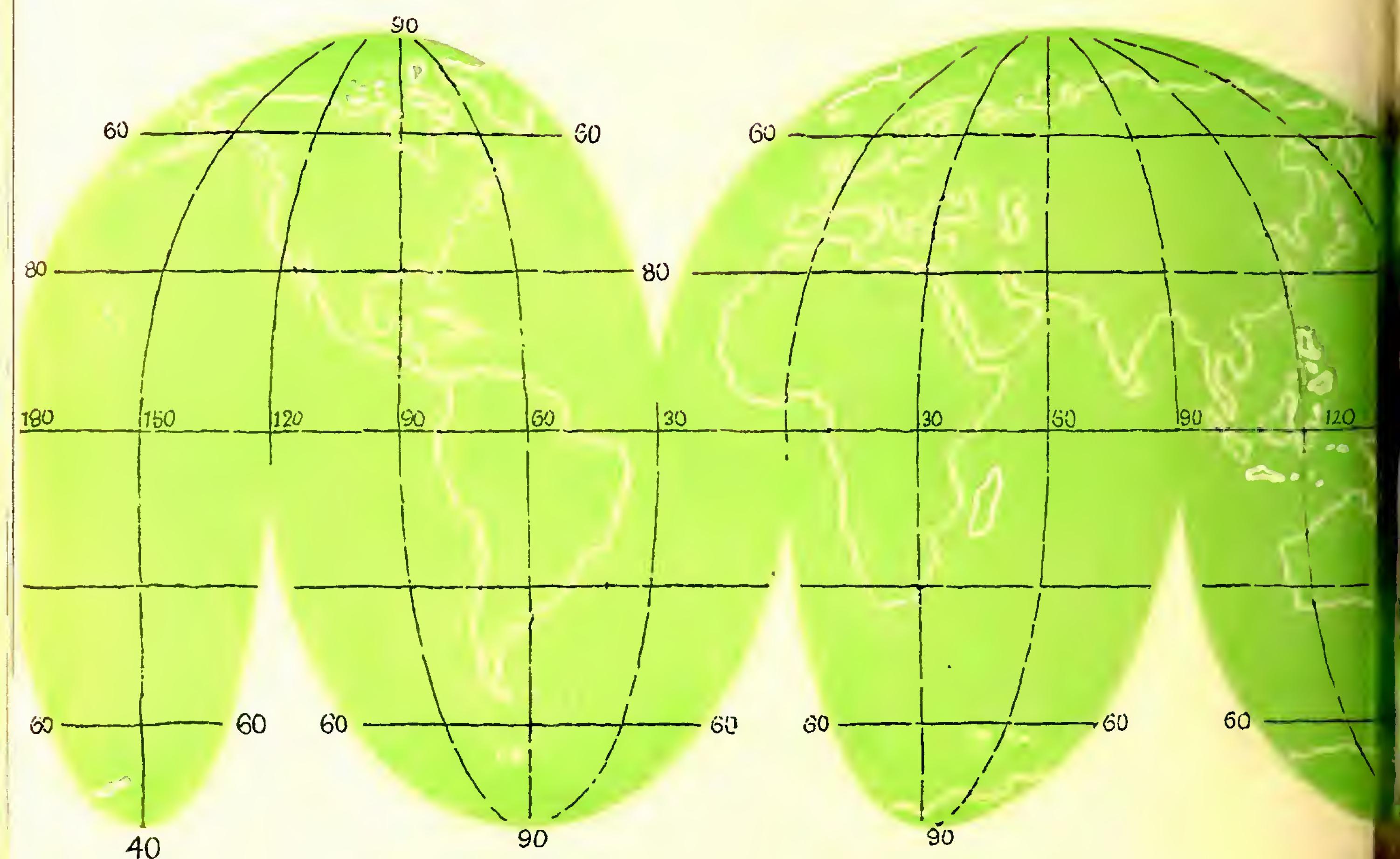
ST. LOUIS:  
Syndicate Trust Bldg.  
915 Olive St.  
St. Louis, Missouri  
CEntral 1-6055

LOS ANGELES:  
Taft Building  
1680 N. Vine St.  
Hollywood, Cal.  
HOLlywood 4-7276



# internat

For the first time . . .  
the world's most famou



# international detective

Stories based on case histories from  
detective agency . . . William J. Burns

39 films

... now available  
for first-run  
syndication



The world is his beat . . . wherever the trails of international crime lead him! "INTERNATIONAL DETECTIVE" presents to the television audience the thrilling authenticity of actual case histories from the largest private crime detection organization in the world. Never before have these documented stories been presented to the public. Never before has such a slice of life, suspense and danger been presented so dramatically.

STARRING ARTHUR FLEMING  
PRODUCED BY EDDIE SUTHERLAND



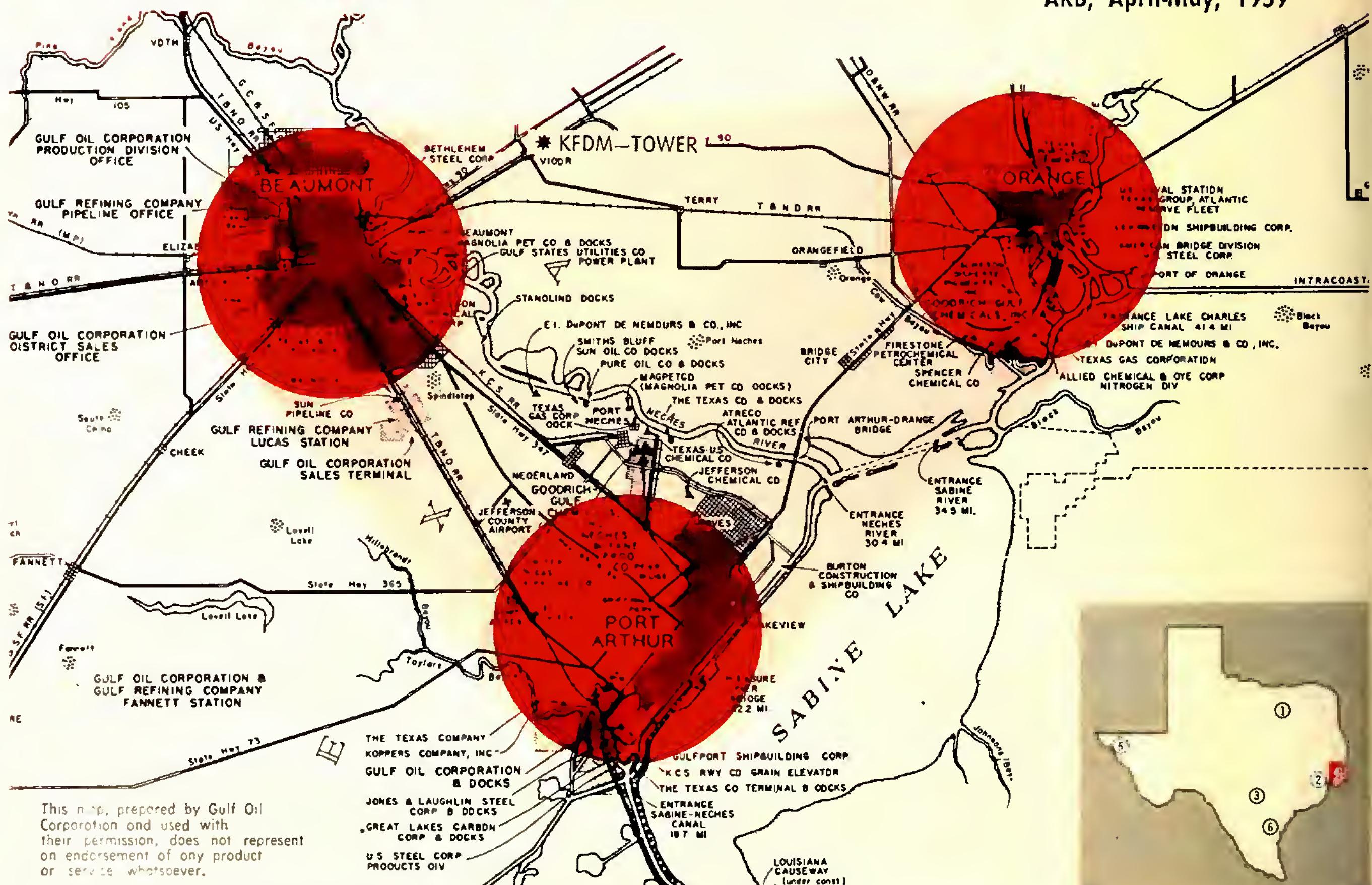
OFFICIAL FILMS, INC. • PLAZA 7-0100



25 WEST 45TH STREET  
NEW YORK 36  
NEW YORK

# BEAUMONT-PORT ARTHUR-ORANGE

# TEXAS HOT SPOT



FOR  
HOT SPOT **KFDM-TV**

Beaumont-Port Arthur-Orange

C. B. Locke, Executive Vice President  
& General Manager

Mott Johnson, Sales & Operations Manager

Peters-Griffin-Woodward, Inc.



Only KFDM-TV Gives You  
all of Texas' 4th market, with over  
750,000 prosperous buyers in the oil,  
chemical and industry-rich Gulf Coast Hot Spot . . .

**Sign-on to Noon**

**Noon to 6 P.M.**

**6 P.M. to Midnight**

**Sign-on to Sign-off . . .**

**and 18 of the  
Top 20 Shows**

**ARB, April-May, 1959**

- 1 Dallas-Fort Worth  
2 Houston  
3 San Antonio  
**4 BEAUMONT-  
PORT ARTHUR-  
ORANGE**  
5 El Paso  
6 Corpus Christi

# Picture Q\*

\*What's your WOODquotient?



WOOD-AM has the greatest share of audience during the morning rush hour. How much greater than the 2nd station?

(Cut studios and all others are linked to WOOD 30% more than the 2nd station)\*



Sun-burned vacationers listen to WOOD, too. How many lakes — with or without beaches — in greater WOODland?

(739 lakes, not to mention about 60 miles of soft, sandy shore along Lake Michigan)



Who is the only radio weather forecaster in WOODland who has had actual meteorological training and experience?

(Frank Stigmar, weather reporter, WOOD-TV, and usually right on the weather)

In addition to the best coverage of local news, WOODlanders get direct non-network reports from Washington, D.C. How come?

(WOOD's full-time Washington correspondent, Bill Schindler, regularly reports to WOOD listeners)

#### How to rate your WOODquotient:

- 0 right — No doubt you have a persecution complex, too
- 1-2 right — Courage! You'll make it someday
- 3 right — The Katz man will give you all the answers
- 4 right — How long were you a resident of Grand Rapids?

\*WOOD-AM is first-morning, noon, night, Monday through Sunday  
March '59 Pulse Grand Rapids - 5 county area



**WOOD AM**  
**TV**

WOODland Center, Grand Rapids, Michigan

WOOD-TV — NBC for Western and Central Michigan:  
Grand Rapids, Battle Creek, Kalamazoo, Muskegon and Lansing.  
WOOD — Radio — NBC.

## SPONSOR

THE WEEKLY MAGAZINE TV RADIO ADVERTISERS USE

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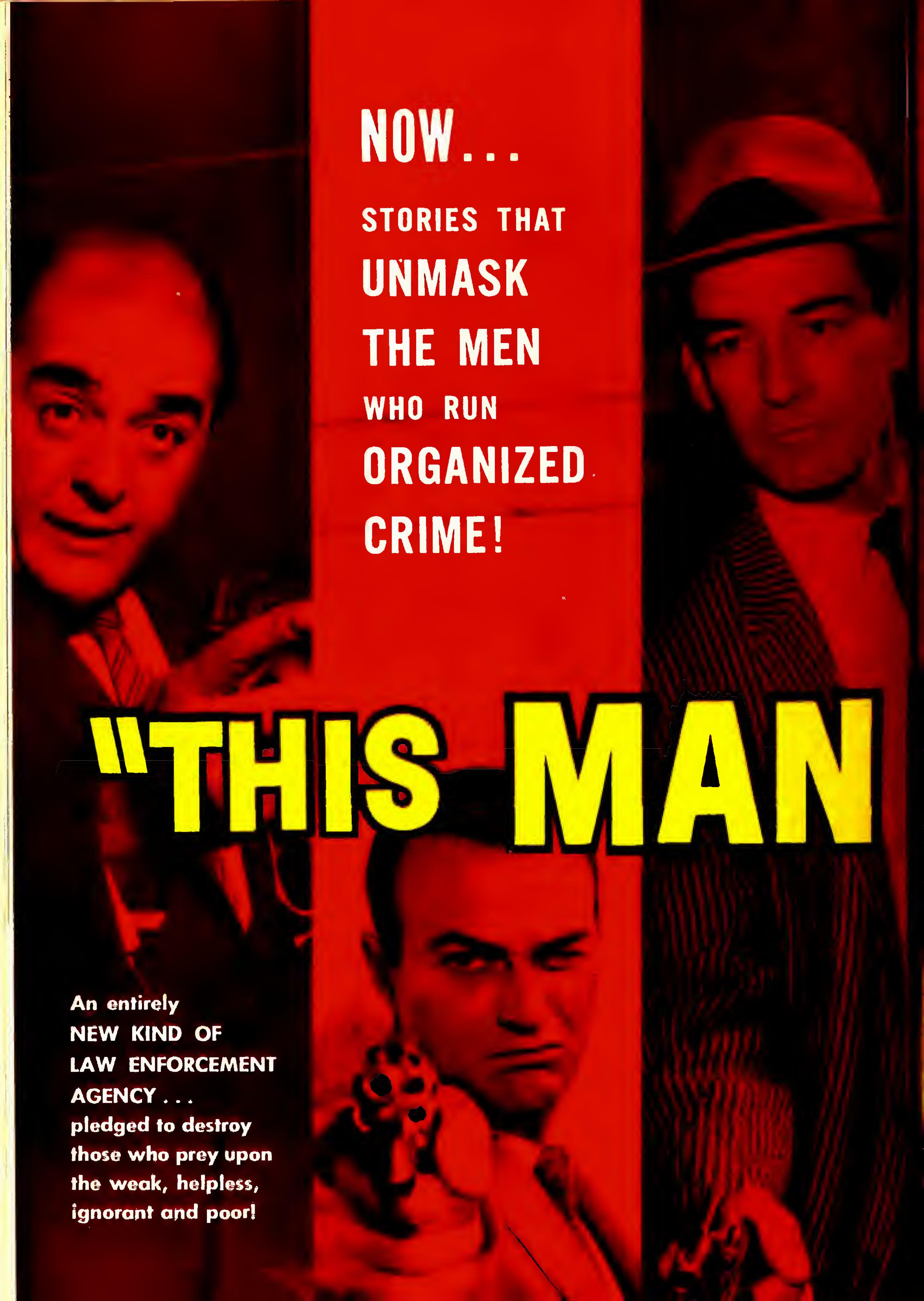
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**Midwest Manager**  
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**Production Manager**  
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**CIRCULATION DEPARTMENT**  
Allen M. Greenberg

**ADMINISTRATIVE DEPT.**  
Laura Oken, Office Mgr.  
George Becker, Charles Eckert  
Gilda Gomez, Priscilla Hartman



NOW...  
STORIES THAT  
UNMASK  
THE MEN  
WHO RUN  
ORGANIZED  
CRIME!

# "THIS MAN

An entirely  
NEW KIND OF  
LAW ENFORCEMENT  
AGENCY...  
pledged to destroy  
those who prey upon  
the weak, helpless,  
ignorant and poor!

**"HIRE ME! FIRE ME!**

But don't tell me how to  
run this police force!"



# **DAWSON"**

starring

**KEITH  
ANDES**

as Col. Frank Dawson  
Chief of Law Enforcement.

**ZIV**  
*Television*



Carolina viewers already know it. Local sponsors feel it. National advertisers everywhere are learning fast. The tops of NRC and ABC—plus the best of Warner Brothers are changing audience patterns of Charlotte television. Get the facts. Here in America's 22nd largest tv-homes market you'll do better with Charlotte's dynamic WSOC-TV... one of the great area stations of the nation.

**WSOC-TV**

CHARLOTTE—9 NBC and ABC. Represented by H-R

WSOC and WSOC-TV are associated with WSB and WSB-TV, Atlanta and WHIO and WHIO-TV, Dayton

# SPONSOR-SCOPE

25 JULY 1959  
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SPONSOR  
PUBLICATIONS INC.

**Look for sellers of spot tv—with the aid of the TvB—to take the offensive against the mounting trend among copywriters to treat the 20-second commercial and the ID as inferior sales tools.**

**TvB's contribution** to the battle to demolish this psychological stigma is the pulling together of a mass of material showing how successful 20's and I.D.'s have been in selling goods in recent years.

Spot sellers recognize that the creators of the problem are the copywriters (the media gentry generally is in the position of being forced to go along). Hence the educational job will be done primarily with the copy people.

Background note: A credo that appears to have swept the ranks of commercial writers the past season is that **an effective sales story can't be told in less than a minute.**

P.S.: Some media directors are of the opinion that this attitude is merely temporary, and that when the minute market runs dry the copy folks will find themselves capable of doing as effective a task with 20 seconds.



A spot check among reps by SPONSOR-SCOPE this week shows that **national spot radio sales for the first six months of 1959 ran about 10% better** than for the like period of 1958.

True, much of the business is **shortterm**. But it's intense, with much **longer market lists** than have prevailed for the medium for some time.



A check by SPONSOR-SCOPE of fall tv network program costs indicates that the **increase for nighttime fare will average out to about 10%.**

Including the tab for reruns, the average gross cost—on a half-hour basis—by type of program will look like this:

Comedy-variety	\$59,000	Suspense-crime	40,000
Musical	54,000	Interview-documentary	32,000
Situation comedy	43,500	Audience part.	26,000
Westerns	\$41,500		

Note: Many of the film series are subject to increases granted to the Screen Actors Guild as a result of the contract terms now in negotiation or to the IATSE.



**Talk to reps and Madison Avenue media directors on the competitive dimensions of network minute-announcement-carriers for spot tv and you'll get opposite reactions.**

Practically all reps in the medium are worried about the burgeoning of these spot carriers and deplore the slowness with which stations are showing alarm.

Media directors queried by SPONSOR-SCOPE appeared to hold the view that, despite the administrative advantages, **spot carriers as they're now set up aren't an authentic substitute** for local spot campaigns. In fact, they say, they are **more expensive**.

Network, these media people point out, never can take the place of the basic objectives and values of spot. **Only through spot can the advertiser select those markets where the potential for his product is especially promising, obtain the type of frequency he requires, and exert maximum flexibility at a particular time.**

## SPONSOR-SCOPE *continued*

The budding practice among stations of selling local jobbers chunks of time and letting them broker it out to manufacturers is beginning to boomerang.

The realization is dawning among stations that they're 1) antagonizing agencies, and 2) permitting the buying-controlling jobbers to set station policies.

A spectacular example now prevails in the Los Angeles market. Agencies with toy accounts can get on a certain station only if their schedules have August starting dates. But a toy broker controlling a block of time on that station is able to extend fall starting dates to the very same agencies' clients.

A situation common to many markets: local brokers and jobbers make participation in their programs a condition of doing business with a manufacturer.

Another drawback for stations: They could make more money by selling this time directly to manufacturers at national rates.

NC&K's Norman B. Norman looks for the agency to bill over \$8 million in tv for the coming season—and that's exclusive of the Hertz business which recently came into the shop.

The calculation by accounts: Willys Motors in Maverick, \$2 million; Speidel, \$2 million; Colgate network participations, \$2 million; Maidenform tv spots, \$1.5 million; and Chanel tv spots, \$750,000.

Esty, which has been checking logs in connection with R. J. Reynolds schedules, this week had a kind word for the cooperation it's been getting from radio stations.

The latest survey, the agency noted, showed that an overwhelming number of stations on the Reynolds list has adhered to the injunction to maintain at least a 15-minute interval between Reynolds commercials and those of other cigarette companies.

J. B. Williams' Conti Shampoo, now in the Pharmaceuticals, Inc. family, could become a source of spot radio revenue this fall if a saturation test starting in New York this week gets favorable retailer reaction.

Aqua Velva already has been tagged by the company—Parkson is the agency—as a radio buyer on a broad scale this fall, though most of the 1959-60 spot money (about \$1.5 million) will go for tv.

Pharmaceuticals' network tv expenditures for the coming season have been earmarked for around \$18 million—\$2 million more than last time.

Some marketing experts think that the time isn't far off when the limited-purpose detergents will find their heyday ending.

The dollar volume of the limited-purpose detergents already is beginning to show the competitive pressure of the universal detergents (Lestoil and Mr. Clean). The main objective of the limited-purpose rivals from here on out will be to keep their shares up.

Now that the Lestoil types have practically all adopted distinctive scents the next step will be in the direction of color distinctions.

Audience composition figures on radio and tv tell only part of the story: They don't tell what percent of all men, women, teenagers, and children in the U. S. population are listening or viewing.

SSCB's media coordinator Dick Dunne in SPONSOR's Media Basics (the second section of this issue) supplies the missing link with a detailed breakdown of actual hours of viewing by these various groups based on U. S. population and Nielsen audience composition.

For instance, Dunne's study shows although the viewing audience between 7:30 and 10 p.m. (N. Y. time) is composed of but 12% teenagers, they represent around 50% of all the teenagers in the nation.

## SPONSOR-SCOPE *continued*

NBC already has made a couple pitches—to hard goods accounts—on its \$6-million radio/tv package of the Presidential nominations and election.

The price is \$1 million more than in 1956. Because of the size of the unit, the network expects to dispose of it in thirds.

P.S.: Look for an important breakthrough by Ampex in connection with the taping of the convention proceedings. It will involve all types of programming.

Aleoa is interested in concentrating its tv network efforts into a single show. So F&S&R already has begun to scout around for candidates—even though the seleetee wouldn't go on the air until the fall of 1960.

Meanwhile Aleoa Presents on ABC TV has been renewed until June 1960, and the show which the company alternates with Goodyear on NBC TV is set to go through next summer. The two series involve about \$6 million in time and talent.

With fall tv buying completed, Colgate agencies currently are going through the process of evaluating the medium to the client.

The review—or projection—includes: general thinking about tv; what the program trends are; the spread and purposes of specials; and new techniques for buying and using the medium that seems to be on the horizon.

It's assumed that one of the networks will get an annual bid to say its piece and answer questions at a Colgate top-level luncheon.

Berus is expected to take off on its own in an air media push paralleling the one announced in part last week by the Watchmakers of Switzerland (C&W).

The Swiss Watchmakers' plan: A special in the fall (NBC TV) and another in the spring, plus three weeks of announcements (costing around \$150,000) on NBC Radio.

Objective: Give leadership, impetus, and support to American timepieces with Swiss movements, with stress on the quality factor. The idea is to counteract the mounting advertising pressure from makers of American movements.

There are still seven tv network advertisers who don't have to resort to specials to appease their hunger for sponsor identification.

In each of the seven cases the sponsor's name continues to be billed either above or in close conjunction with the title of the program.

The group: Aleoa, Chevrolet, Armstrong, Gillette, Kraft, Goodyear, and U. S. Steel.

Apparently the use of the company name in the program title doesn't get the wholesale deletions it used to in newspaper listings. Aleoa, for instance, reports that the titles, the Aleoa Theatre and Aleoa Presents, get into about 90% of the listings outside New York and a few other metropolitan cities.

The pickup in daytime business has been responsible for bailing out the tv networks from what might have been a Mexican standoff in sponsored hours this summer.

Take the sponsored hour count for the first week of July. Nighttime hours for the three networks collectively just about matched the figure of a year ago. But because of the hike in daytime sponsored hours, the trio emerged with a 20.8% increase.

The total sponsored hours by network compare thus:

NETWORK	JULY 1959	JULY 1958	% INCREASE
ABC TV	28 hrs., 15 mins.	19 hrs., 30 mins.	44.9%
CBS TV	54 hrs., 35 mins.	48 hrs., 55 mins.	11.6
NBC TV	47 hrs., 58 mins.	39 hrs., 53 mins.	20.3
<b>TOTAL</b>	<b>130 hrs., 48 mins.</b>	<b>108 hrs., 18 mins.</b>	<b>20.8%</b>

## SPONSOR-SCOPE *continued*

Campbell Soup (BBDO) may soon be taking a fling at radio. The actual direction—spot or network—will be decided this or next week.

Meantime this business has been landed by the radio networks for the fall:

CBS: Oldsmobile (Brother) takes over Lowell Thomas 28 September; Mentholatum, (JWT) a 26-week announcement schedule, starting 4 October; miscellaneous buys by Milton Bradley toys (Noyes), Q-Tips (Gumbinner); Grove Four-Way, and Fitch (Cohen, Dowd & Aleshire).

NBC: Quaker Oats (Wherry, Baker & Tilden); Mrs. Grass' Noodles (Myerhoff); California Packing (McCann-Erickson); renewal Grand Ol' Opry by R. J. Reynolds (Esty).

Agency mergers and consolidations have had their dark effects on the employment situation with one conspicuous exception: timebuyers.

With tv the high-riding medium, the unanchored timebuyer hasn't found it too tough to find a mooring elsewhere.

Credit radio with getting people outdoors this summer: The two most popular audience promotions among stations are treasure hunts (digging in beach sand is an important part of the gimmick) and running down a "secret address."

Another stunt that seems to be taking hold is reporting the correct weather in various areas within a station's coverage.

Add Ogilvy, Benson & Mather to the host of agencies with people on the road to contact tv stations on fall spot buys. But in this instance the agency is sharing the job with another agency on the Vick account—Morse International.

Vick will be steeped in network tv as well as spot. It's bought alternate minutes over 26 weeks on CBS TV's *Lineup* and *Rawhide*, plus some CBS daytime.

Going into the fall, CBS TV will be the only network where the total time consumed by regularly-scheduled nighttime hour shows will be less than the total time devoted to half-hour programs.

Here's a comparison of such time segments—plus the number of nighttimers that figure wholly or partially as minute announcement carriers:

NETWORK	NO. HOUR SHOWS	NO. HALF-HOUR SHOWS	MINUTE CARRIERS
ABC TV	13	32	11
CBS TV	8	32	3
NBC TV	12	24	5

To get a better gauge of sponsor identification within the tv home, Trendex will introduce a couple of refinements this fall in its probing technique.

The changes, which should, in effect, result in overall higher SI ratings:

1) If the person who answers the phone says he, or she, can't identify the sponsor, the interviewer will ask that the query be put to other members of the family.

2) Sponsor identification scores will count only those homes that could have seen the commercial.

Incidentally, the Trendex check on commercial memorability has shown a phenomenal playback for Polaroid. Evidently, there's a big advantage when the entertainers themselves participate in the demonstration.

**For other news coverage in this issue,** see Newsmaker of the Week, page 4; Spot Buys, page 52; News and Idea Wrap-Up, page 58; Washington Week, page 69; SPONSOR Hears, page 72; Tv and Radio Newsmakers, page 78; and Film-Scope, page 70.

ATTENTION MEDIA BUYERS: THERE'S A NEW SALES CLIMATE!

A breath of



for Southern California radio

On Independence Day, KBIG instituted a crisp format of hour and half-hour musical programs, each featuring one top orchestra balanced by a leading vocalist. Music ranges from the scores of hit shows to Dixieland...from jazz to symphonic pop.

The concept is from radio's happy yesterday. But the richness of popular music embraces yesterday, today and tomorrow...Percy Faith, Ray Anthony, Mantovani, Ted Heath; Frank Sinatra, Patti Page, Perry Como, Peggy Lee, and a full range of other headliners. In addition, KBIG maintains its established features in the field of news, sports and weather.

Listeners are learning of the new programming through KBIG itself, and newspaper and outdoor advertising. A "fresh air" slogan contest for listeners offers a trip for two to Paris, plus twenty merchandise prizes.

KBIG's great coverage of all eight Southern California counties now receives *added impact* with this new programming philosophy.

You need the right sales climate for your advertising...and KBIG has it!



Radio Catalina...740kc/10,000 watts

JOHN POOLE BROADCASTING COMPANY, INC. 6540 Sunset Blvd., Los Angeles 28, Calif. • HOLLYWOOD 3-3205

NATIONAL REPRESENTATIVE: WEED RADIO CORPORATION

MGM-TV PRESENTS

PETER LAWFORD  
PHYLLIS KIRK  
AND ASTA

*TELEVISION'S  
FAVORITE MYSTERY  
AND MIRTH TRIO*  
*IN*

THE  
**THIN**  
MAN



AVAILABLE TO REGIONAL AND LOCAL ADVERTISERS

**DIRECT  
FROM TWO YEARS  
OF TOP RATINGS  
ON  
NBC-TV**



**BIG STARS**...not just one,  
*but two top stars assure  
greater audience appeal.*

**PROVED RATING WINNER**  
*...consistently maintained  
ratings in the twenties.*

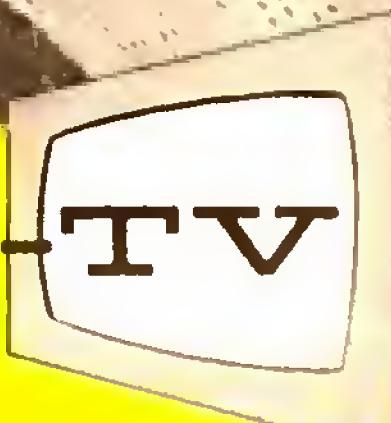
**REACHES THE RIGHT  
AUDIENCE**...*for most  
products the best market  
is in younger homes  
and larger families...and  
that's where **THIN MAN**  
scores highest!*

**ACT NOW...  
BEFORE CHOICE  
MARKETS ARE GONE** ...WRITE...WIRE...PHONE

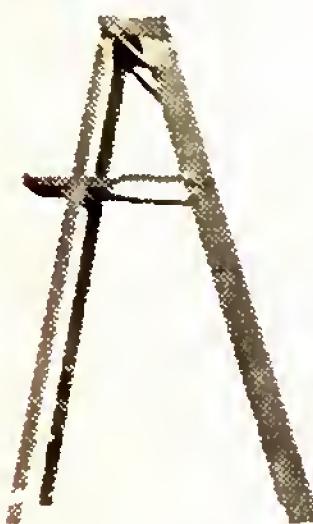
**MGM-TV**

A Service of  
Loew's Inc.

1540 Broadway



**KJEO-TV . . .**  
Home of 6 of  
the top 11 shows  
in this 3 station  
market  
(Source: Current ARB)



**KJEO-TV . . .**  
Home of the  
best spot buys  
with daily quar-  
ter hour lead-  
ership noon  
to sign off  
(Source: Current Nielsen)



**FRESNO,**  
**California**

Top of the lad-  
der way to reach  
this nation's No.  
2 retail sales  
market among  
150,000 popula-  
tion cities  
(Source: Sales  
Management)

**KJEO-TV . . .**  
Home of the  
lowest base  
rates in Cen-  
tral California  
(Source: your  
SRDS!)



The top of the ladder station in  
Fresno, California is

**K J E**  
channel **47**



J. E. O'Neill — President  
Joe Drilling — Vice President  
and General Manager  
W.O. Edholm — Commercial Manager  
See your H-R representative **H-R**

## Sponsor backstage

### The FCC: Father, doctor or foe?

Our Government agencies and their key personnel lead the most interesting lives. They meet the most fascinating people. And these people open up to the Government lads as they might otherwise only to their fathers, their psychiatrists and/or their parish priests.

What prompts this rather obvious observation, as you might have guessed, are the doings in downtown New York several weeks ago, which found the top television men in the top U.S. advertising agencies haring their books and their souls to a Federal Communications Commission examiner and his cohorts.

During the first week of these hearings (Monday, 6 July, through Friday, 10 July) for example, eight agency executives, whose firms in total bill approximately \$1,350,000,000 (yes, that's one billion, three hundred fifty million dollars) annually—these eight fellows devoted major portions of their week to the enlightenment of the FCC gentlemen. The agency execs, their firms and the total billings figures each gave (just for the record) run like this:

C. Terence Clyne McCann-Erickson \$260,000,000	Peter Levathes Young & Rubicam \$230,000,000
Robert L. Foreman BBDO \$200,000,000	Philip Cohen SSC&B \$45,000,000
Richard Pinkham Ted Bates \$100,000,000	Lewis Titterton Compton \$100,000,000
Dan Seymour J. Walter Thompson \$300,000,000	Thomas McDermott Benton & Bowles \$107,000,000

That's a lot of nine-figure numbers and, in each case, more of these dollars are spent in television than in any other single advertising medium; indeed, in many cases more than in other media combined.

These agency executives, as I've said, donated a big part of their week to the education of the following FCC personnel: James D. Cunningham (chief examiner), James Tierney and Ashbrook Bryant (counsel), Harold Cogwill (Broadcast Bureau chief) and James Sheridan (acting chief).

### No place for timid or feeble

They told the Commission men exactly how major advertising campaigns are dreamed up, and the procedures followed in each agency in attempting to get the best possible television shows in the best possible time slots on the networks. While I—even as you and



FIRST CLASS  
PERMIT NO. 47613  
New York, N. Y.

**BUSINESS REPLY MAIL**

No Postage Stamp Necessary if Mailed in the United States

**5¢ POSTAGE WILL BE PAID BY**

**-SPONSOR**

**40 East 49th Street  
New York 17, New York**



SPECIAL INTRODUCTORY OF

**Please send me the next 26 issues of  
SPONSOR and bill me later for only \$4.**

*Or check here to take advantage of SPONSOR's money-saving, long term rate—104 issues for only \$12.*

Name

Title

Company

Address

City

Zone

State

Check here if this is an extension of your current subscription

## BEING SQUEEZED?

Today's pressures on Sales Managers are crushing: trying to combat competitive new products, keeping sales turnover high, bucking your competitors' selling tactics.

NEW PRODUCTS

TURNOVER

COMPETITION



## THE SALES MANAGERS MEDIUM

America's sales and distribution revolution is here. A new Katz Agency presentation, "The Sales Managers Medium," tells how it affects today's Sales Manager. For a showing of the full story-in your office-call our TV Sales Development Department.

## THE KATZ AGENCY, INC.

666 Fifth Ave., N.Y.C. 19, JU 2-9200  
Chicago, Detroit, St. Louis, Atlanta,  
Los Angeles, San Francisco, Dallas

## SALES MANAGERS' STAR SALESMAN

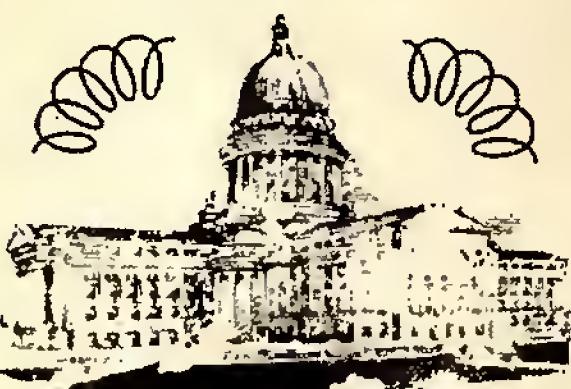
As the right arm of your sales department, Spot TV deserves to share your sales-as well as your advertising-budget.

**k-TOP**  
IN THE

OF KANSAS

**NO. 1**

**BIGGEST SHARE  
OF AUDIENCE**



in the rich 22 county  
**Northeast Kansas Market**

**LOWEST COST**  
per 1000 homes  
64¢ (avg.)

**40.4 MORNING**  
**42.3 EVENING**

Latest Hooper

**41 QUARTER HOURS 1STS**  
MORE THAN  
**ALL OTHER STATIONS COMBINED**

Latest Pulse

ON

**K-TOP**  
YOU'RE  
ON  
TOP!  
**1490 ON THE DIAL**

anyone else who's been around our business for a little while—am fairly familiar with the large stakes involved in the big leagues of the advertising and television businesses, I was impressed anew by how truly vast these stakes are on every level.

Terry Clyne, for example, said that in the pre-buying season this year (say March through June) McCann-Erickson had looked at somewhere between 225 and 250 pilot films of proposed series. All but perhaps 25 of these were new. Clyne estimated they cost the producers between \$50,000 and \$70,000 each. Taking the average of 235 pilots and a \$60,000 per, production figure, gives you an investment of a little better than \$14,000,000 in pilots.

Tom McDermott said his best guess as to the annual investment for pilots made in advance each season was about \$25,000,000. He figured that maybe one-tenth of these are placed. Clyne revealed that the casualty rate on network shows in his experience runs about 70%. And when it's remembered that the men who are laying this \$14,000,000 to \$25,000,000 on the line, are hucking not only each other's shows, but all the live shows, sports events, et al for the limited network time available, you can readily understand why major league advertising-television is hardly a dodge for the feeble and the timid.

#### **Must have a million for net tv**

But that's only part of the story the agency men told the FCC examiners. Clyne indicated that if an account didn't have at least a million-dollar budget he hardly belonged in network television at all. Bob Foreman said he felt an advertiser could do a job on what he called a scatter basis for a paltry \$300,000 by using specials, or possibly playing with daytime. Foreman and Clyne were in general agreement on the fact that it cost an advertiser about \$2,500,000 to sponsor an alternate week, half hour dramatic show on a network. Foreman said about that figure, and Clyne estimated it at around \$2,700,000.

To a man, the agency leaders were frank and outspoken. And in every area. McDermott said that if an agency wanted to finance pilots of new series for clients, it would have to risk better than \$2,000,000 a year to do this. He indicated a certain amount of contentment with the fact that these gambles are taken by independent producers and the networks. Bob Foreman, carrying his characteristically candid approach to the most personal level, even told the Commission examiners that he turned down *The \$64,000 Question* when Louis Cowan (then head of his own packaging firm) brought it to Foreman strictly as an idea on paper. Bob pointed up a truism soon learned by any creative man dealing with raw ideas and completed properties: i.e., an idea isn't nearly as important as the execution of it.

I'm a little confused about the ultimate purpose of the FCC in conducting these hearings into network television operations. I'm glad they're running them, however, because I'm sure learning a lot from them. I'm learning that it takes the strongest, brightest kind of men to build network television in a free enterprise society. And more than ever I'm convinced that the built-in system of checks and balances in our society will not only account for the best commercial television in the world, but the best television of an educational and socially-constructive nature in the broadest sense.

Television for Eastern Iowa • Channel 2 • Cedar Rapids—Waterloo • Affiliated with WMT Radio; KWMT Fort Dodge • National Representatives, The Katz Agency

Almost everyone in Eastern Iowa watches WMT-TV.



# **WPTF**

Raleigh-Durham  
the Nation's

# 28<sup>th</sup>

## **Radio Market**

*32-county 1959*

## **PULSE again shows WPTF**

**FIRST** all the  
way from sign on  
to sign off...  
with a **36% share**  
**of audience** that  
is almost **three**  
**times** that of our  
nearest competitor,  
a 12-station local  
network.



# **WPTF**

**50,000 WATTS 680 KC**

NBC Affiliate for Raleigh-Durham  
and Eastern North Carolina

R. H. Mason, General Manager  
Gus Youngsteadt, Sales Manager

**PETERS, GRIFFIN, WOODWARD, INC.**  
National Representatives

## **Timebuyers at work**

**Philip Rouda**, Bozelle & Jacobs, Inc., Chicago, v.p. and director of radio/tv, feels that many stations are undermining the entire rate structure with too flexible definitions of local and regional rates. "Some fast-huck station salesmen bypass rep and agency and go directly to the client with local and regional rate inducements," Phil says. "Even though a businessman is willing to pay a fair price, he won't pay more than the next fellow if he can help it. The minute the client discovers he can get a local or regional rate, the agency is placed in the position of trying to get that trade." Phil points out that sometimes these local or regional rates carry agency commissions, sometimes they do not. B&J recently encountered several instances where their clients were told by radio salesmen that they could save money by cutting out the agency and station representative. "Perhaps the single rate is unfeasible at this time," Phil says. "But until it is, we need rigid definitions of local, regional and national. A better sense of ethics by station managers would help others a great deal too."



**Howard Webb**, the Ralph Allum Co., New York, makes some suggestions to advertisers for taking better advantage of radio during slack periods. "I try to hit hard with frequency," Howard says. "If all the cumulative, scattered ratings in radio were lined up end to end, they still wouldn't mean a thing without repetition. I group my buys so I get good repetition, not neat tallies. I buy saturation in all hours when feasible for the product, and I've gotten some very effective run-of-schedule plans. Although not reported, I feel out-of-home listenership, other than traffic slots, makes up a large audience."

If a client's budget does not permit heavy, long-term schedules, Howard thinks it is better to have a number of high-frequency campaigns during the year than one or two long-term ones with low frequency. "On the other hand, most advertising today, other than seasonal and mail order products that require immediate audience reaction, depends upon a sustained product image. Short-term that are too short, often do not make any impact and waste the client's money. You have to strike a practical balance between the short-term and long-term campaigns."





450  
Baltimore  
Druggists  
stand  
behind  
your  
product

on

the  
**W.I.T.H.**  
RADIO BALTIMORE

## SpotLight Drug Display Plan!



W·I·T·H SPOTLIGHT DRUG STORES

Get it now for *your* drug-store product—W.I.T.H.'s exclusive SpotLight Drug Display . . . your product featured in 450 top-volume drug stores in the Baltimore Metropolitan Area by shelf talkers, window streamers, price tags and cash register strips! PLUS . . . 450 druggists pushing your product!

Only W.I.T.H. sells drug-store products so well because only W.I.T.H. SpotLights your product on the air and in the store!

PHONE, WIRE OR WRITE TODAY FOR FULL DETAILS OF THIS SPECTACULAR MERCHANDISING PLAN!

Tom Tinsley, President

National Representatives: SELECT STATION REPRESENTATIVES in New York, Philadelphia, Baltimore, Washington • CLARKE BROWN CO. in Dallas, Houston, Denver, Atlanta, New Orleans • DAREN F. McGAVREN CO. in Chicago, Detroit, Seattle, Los Angeles, San Francisco • OHIO STATIONS REPRESENTATIVES in Cleveland.

R. C. Embry, Vice President



## OUR MUSIC IS THE MOST!

Listeners dig our music in much larger numbers than that of our "music and news" competitors.

WBT's local music shows enjoy a 98% listener lead in the mornings, 50% afternoons and 126% at night.\*

Music represents only a portion of WBT's varied, creative, responsible programming. At home or on the road, Carolinians have it made with WBT.

Express yourselves, truth-seekers. A small bundle of loot placed on WBT covers the nation's 24th largest radio pod.\*\* Call CBS Radio Spot Sales for the Word.

\*Pulse 25 county area 1959 (March)  
\*\*A. C. Nielsen Co.

# WBT CHARLOTTE

REPRESENTED NATIONALLY BY CBS RADIO SPOT SALES  
JEFFERSON STANDARD BROADCASTING COMPANY

**49th an  
Madiso**

### Not all freeloaders

In your 27 June issue my attention was arrested by a page headed "Dear Miss Freeloader." I would like to debate Mr. Ludy's position (which was applauded by SPONSOR) against the efforts of publicists who send material to radio-tv stations. His blast was leveled at releases which try to attract the interest of women broadcasters and their audiences; therefore, I will confine my rebuttals to that area.

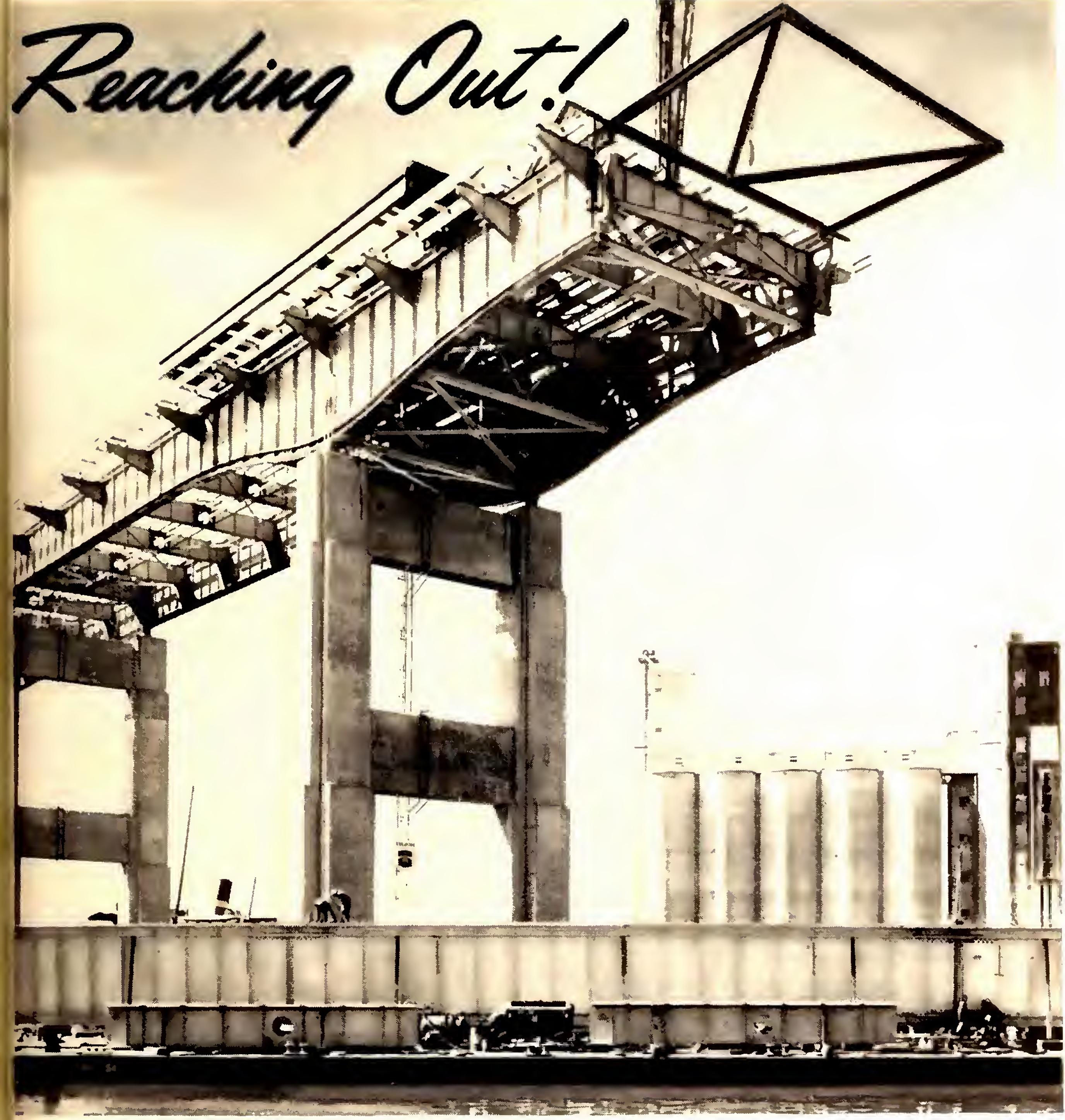
When I was on the other side of the microphone, I received quantities of mail from public relations firms, company publicists and advertising agencies. Much of the material offered was excellent and when it wasn't, it went into the circular file.

Today, in the highly competitive battle for listeners and viewers, most stations have promotion managers. These promotion managers do not restrict their offers to on-the-air promo spots. They also dream up ways of getting the station's call letters and personalities in the local newspapers.

I am not defending all that comes from the publicity grist mill. I think it is up to the publicist to make the release reasonable and usable on the air. When a release about a product is news, such as a new product, a new ingredient, a new use, isn't it of service to the listener to broadcast it? If a local angle can be applied, isn't it worthy of consideration?

Some very informative and educational material can be pegged around topical events. I have been doing scripts for broadcasters based on Pan American Week which falls in April. I include a mention or two of my client's company in the releases, but the company identification is not dragged in by the hair of the head for the sake of a commercial plug.

Mr. Ludy, known as an able, con-  
(Please turn to page 28)



Hi-level bridge construction over Buffalo River

Progress -- growth -- expansion -- these are the words we live by these days in Buffalo and Western New York.

King of the Seaway... Queen City of the Great Lakes... and many other titles and phrases can be aptly applied to this area and its thriving, pulsating activity.

To reach out to the people who are doing the job and benefiting by the results there is one strong, clear and convincing voice -- certainly the most powerful medium in sight and sound. It is WBEN-TV -- the pioneer station in Western New York -- the one station that consistently delivers your sales message to most of the people, most of the time.

Reach for your phone -- call Harrington, Righter & Parsons, our national representatives. They'll show you how your dollars count for more on Ch. 4.

**WBEN-TV**  
CBS IN BUFFALO

CH.

4

THE BUFFALO EVENING NEWS STATION

# BRAVE STALLION



**RUNAWAY SALES  
SUCCESS  
ALL ACROSS U.S.A.!**

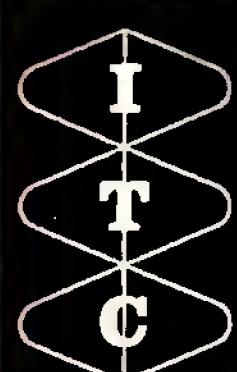
**NORTH**  
Detroit, St. Louis,  
Cleveland, Ft. Wayne!

**EAST**  
Boston, New Haven,  
Albany, Portland!

**WEST**  
Los Angeles, Denver,  
Seattle, Salt Lake City!

**SOUTH**  
Atlanta, New Orleans,  
Miami, Richmond!

Have your local ITC representative give you the news of how BRAVE STALLION can increase audiences in your market.



**INDEPENDENT  
TELEVISION  
CORPORATION**

488 Madison Ave. • N.Y. 22 • PLaza 5-2100

## 49TH & MADISON

(Continued from page 26)

scientious station owner and manager (and if memory serves me correctly, a top-flight promotion manager, before that), has every right to reply to publicists exactly as he has done. When I receive his kind of letter—and I've had a few—I merely remove the station from my list. There is no sense in offending the station and wasting my client's postage.

To take an arbitrary stand on publicity releases is to cut off some excellent program sources. I say it is wiser for broadcasters to take everything they can get and discard what they don't like. What can be used will be very worth while.

Fran Riley  
*MacColl-Riley Assoc.  
public relations  
New York*

### Station mixup

In the June 13th issue of SPONSOR, Telepulse Ratings listed *Whirlybirds* as among the Top Ten syndicated shows in the Washington, D. C. area, on WTOP-TV.

This is an erroneous listing. WTTG carries the first runs of the *Whirlybird* series, whereas WTOP carries the re-runs under the program title '*Copter Patrol*'.

If *Whirlybirds* is one of the shows listed among the Top Ten, then the WTTG program and time period must be listed, and not the WTOP re-runs of the series ('*Copter Patrol*').

John E. McArdle  
*v.p. & gen. mgr.,  
WTTG  
Washington, D. C.*

### Pardon us, please

Just to set the records straight, *Bachelor Father*, now being carried on NBC Television Network, Thursday, 9:00-9:30 p.m., is sponsored by Dual Filter Tareyton and Whitehall. The agency of record is L. C. Gumbinner. Your listing in the June 20, 1959 chart for spot buyers incorrectly listed Lucky Strike.

Janet A. Murphy  
*Lawrence C. Gumbinner  
Adv. Agcy.  
New York*



**Sunny  
follows  
a clue**

**along  
"29 Suncoast Strip"**

. . . where all evidence  
proves that WSUN ad-  
vertisers get results!

\* \* \*

**29-County Coverage  
over the heart of Flori-  
da's West Coast.**

\* \* \*

**WSUN—an all-family  
listening habit for 32  
years.**

\* \* \*

**WSUN** 620 K  
  
Tampa St. Petersburg

*Follow Sunny. Trackdown  
Yenord, Rintoul, & McConnell, Inc.*

*(In the South, Suh, James S.  
Ayers in Atlanta is yo' mon)*

**The Suncoast's only  
24-hour station.**

# Don't Just Sit There —Say Something!

When an advertisement just sits and says nothing, people are likely to just sit, too—square on the hands that should be reaching for their wallets.

This doesn't happen when the right idea gets together with words that get under the skin, and pictures that get back to the retina.

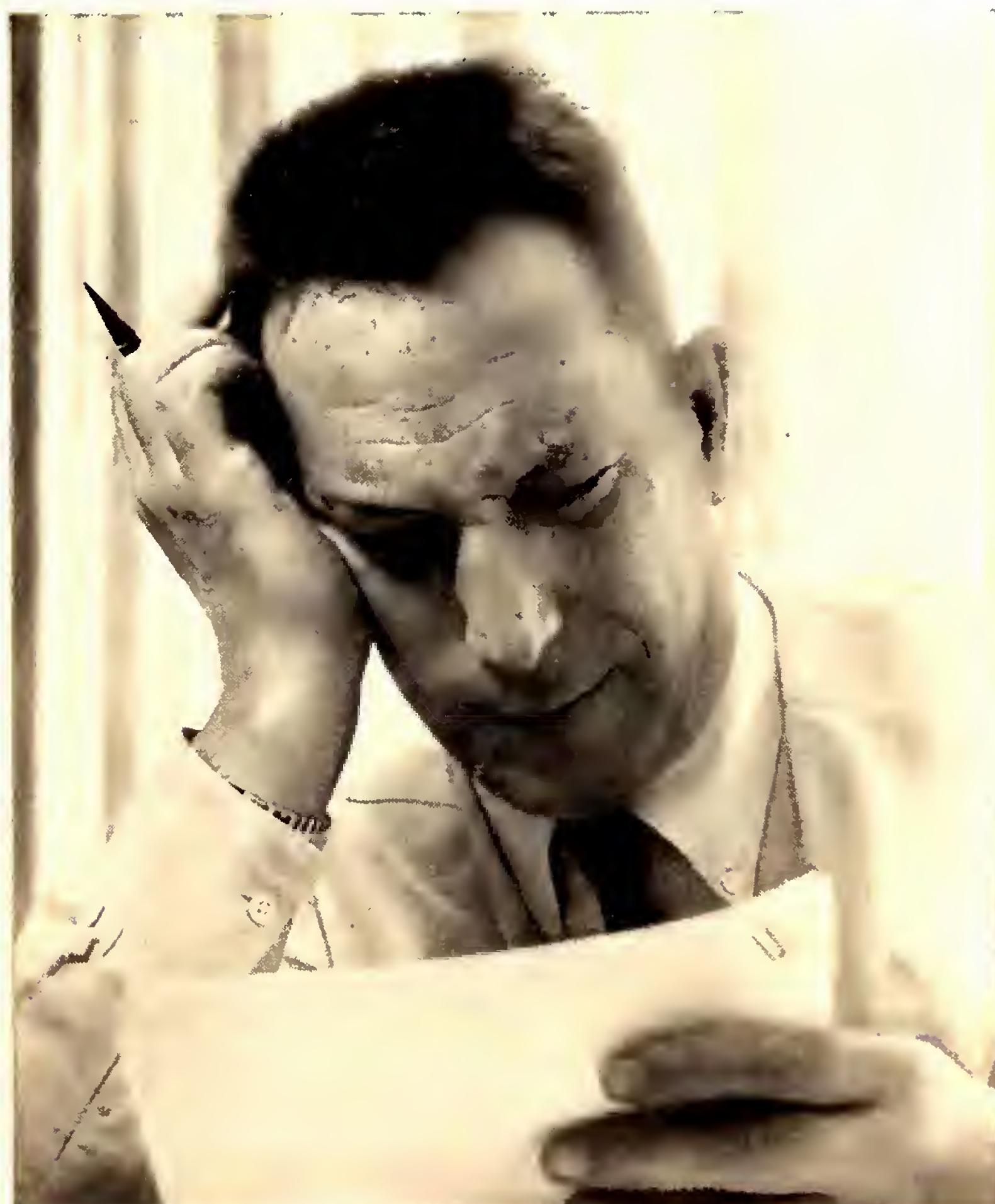
An ad that says something makes people say:

Papa: "Honey, we could use that!"

Mama: "Dear, I wish we had that!"

Junior: "I want it, I want it, I want it!"

If you want your advertising to make people talk like this, you'd better make sure your advertising talks to people.



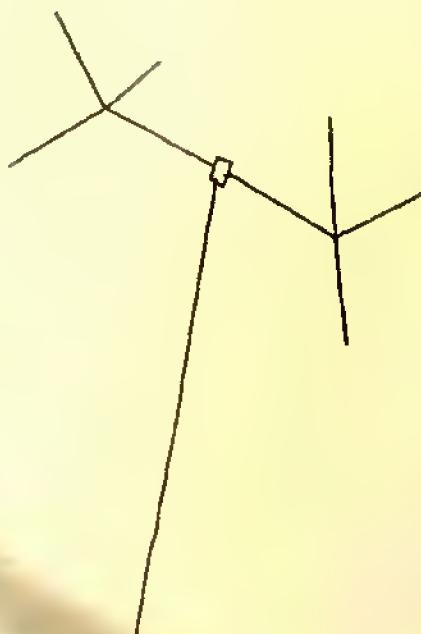
We work for the following companies: ALLSTATE INSURANCE COMPANIES • AMERICAN MINERAL SPIRITS CO. • ATCHISON  
TOPEKA & SANTA FE RAILWAY CO. • BROWN SHOE COMPANY • CAMPBELL SOUP COMPANY • CHRYSLER CORPORATION  
COMMONWEALTH EDISON COMPANY AND PUBLIC SERVICE COMPANY • THE CRACKER JACK CO. • THE ELECTRIC ASSOCIATION  
(Chicago) • GREEN GIANT COMPANY • HARRIS TRUST AND SAVINGS BANK • THE HOOVER COMPANY • KELLOGG COMPANY  
THE KENDALL COMPANY • THE MAYTAG COMPANY • MOTOROLA INC. • PHILIP MORRIS, INC. • CHAS. PFIZER & CO., INC.  
THE PILLSBURY COMPANY • THE PROCTER & GAMBLE COMPANY • THE PURE OIL COMPANY • THE PURE FUEL OIL COMPANY  
STAR-KIST FOODS, INC. • SUGAR INFORMATION, INC. • SWIFT & COMPANY • TEA COUNCIL OF THE U. S. A., INC.



## LEO BURNETT CO., INC.

CHICAGO, Prudential Plaza • NEW YORK • DETROIT • HOLLYWOOD • TORONTO

**632,070 TV HOMES  
ESTABLISH CHARLOTTE-WBTM  
AS FIRST TV MARKET  
IN ENTIRE SOUTHEAST**



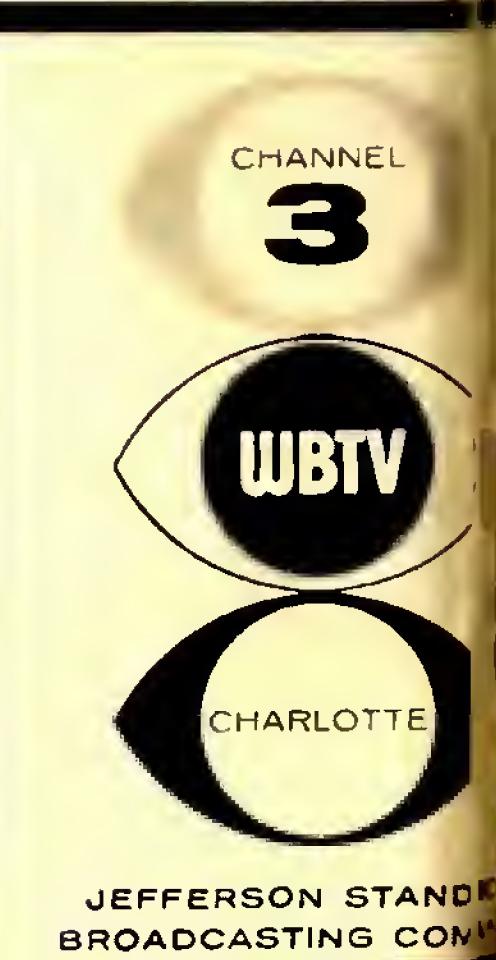
**BUT—EVEN MORE IMPORTANT TO YOU IS  
WHAT'S HAPPENING INSIDE THESE HOMES**

In the WBTM 71-county coverage area, families are feasting on more food annually than the city of Detroit; Moms are doctoring families with more drugs than would be used by nine New Havens; the entire flock of families is spending 68% of its effective buying income at retail—almost 3 billion dollars. There are twenty-six states that don't sell this much.

Compare Southeastern TV markets—you'll rank WBTM first in the Southeast and first in your advertising plans.

**COMPARE THESE SOUTHEAST MARKETS!**

WBTM-Charlotte	632,070
Atlanta	579,090
Louisville	509,480
Birmingham	587,800
Memphis	453,240
Charlotte Station "B"	442,690
Miami	434,800
New Orleans	380,020
Nashville	366,560
Norfolk-Portsmouth	337,580
Richmond	311,680





**NEW DIRECTIONS:** Fred Barrett, vice president and media director of BBDO, plans ahead to meet expanding business, flexibility and improvements of media

## BBDO'S BIG MEDIA SHAKUP

- Sweeping reorganization by Madison Ave. giant points new philosophies for media department work
- BBDO creates media plans board, appoints new associate directors, increases emphasis on plans

The hottest agency media news of this, and the past several weeks is what is happening at 383 Madison Avenue.

Batten, Barton, Durstine & Osborn, veteran of many advertising wars, is completely reorganizing and restyling its media operation. Sweeping changes in the structure and functions of its media department are bound to have a profound future

significance both to its clients and to media suppliers.

For clients, it will mean still more depth in media planning plus a greater continuity of service.

For all media, it marks a finer appreciation of their increasing flexibility on the part of the agency.

For air media, which presently gets about 40% of the estimated \$220 million BBDO billings, the reorgani-

zation presages a media department which, the agency told SPONSOR in an exclusive interview, will be better equipped to take advantage of the feature values of both local and national broadcast.

Highlights of the BBDO move (which is not only reorganization but expansion as well) are:

- Six men named to the newly-created posts of associate media directors.
- Nine men added to the New York media department.
- Creation of a media plans board.
- Improved liaison among the agency's 15 offices.

Heading the entire media operation is Fred Barrett, vice president and media director. Prompting the move, according to Barrett, are new

## BBDO'S SIX NEW MEDIA HEADS

**MICHAEL DONOVAN:** Comes to BBDO from B&B where he was vice president and associate media director. Had been broadcast media supervisor at Mc-E. He joined BBDO last month

**WILLIAM BESTE:** Since 1955, a media supervisor at BBDO. Before that, in B&B media and research on such accounts as P&G General Foods, Parliament Cigarettes, Best Foods, Norwich

**HERBERT MANELOVEG:** At BBDO since 1954 as assistant media director on Campbell Soups, B-M, Lever, General Mills. At B&B from 1952 to 1955, and prior to that at radio station WOR

**JOSEPH HARRIS:** Media supervisor for Philco, Hit Parade Cigarettes, Curtis Publishing. At BBDO since 1956. Six years asst. advertising manager for the radio-tv division of RCA-Victor

**THEODORE MEREDITH:** BBDO supervisor, DuPont account. Came to advertising via cattle ranching, lumbering, gold mining, merchant marining. Was also a Hollywood stunt man and dancer

**RICHARD WRIGHT:** Before coming to BBDO in 1957, was nearly a decade with WJW-TV, Cleveland, where he supervised such CBS network-originating shows as baseball games of week

agency accounts, changing media policies and expanded service to clients of the BBDO agency.

"The new organization," he says, "will streamline client service in line with far-reaching and continuing developments in the leading media. National magazines, by breaking their press run and advertising content into regional distribution, have become extremely flexible. Sunday supplements are extending their circulation toward nationwide coverage."

"The three television networks," Barrett continues, "now are equal in audience potential. The cost of time and space is increasing rapidly. All join to place greater demands on media planning."

Here are the details of the changes taking place:

Six men have been named to the newly created posts of associate media directors. They include one new executive, Michael J. Donovan who comes to BBDO from Benton & Bowles, where he was vice president and assistant media director.

The other five associate media directors have come from within BBDO. They are: William E. Beste, Joseph Harris, Herbert D. Maneloveg, Theodore R. Meredith and Richard C. Wright. Each will report directly to Barrett.

Associate media directors will be in charge of various account groups. Within these groups will be media

supervisors and buyers. Buyers will be specialists within their own media fields: timebuyers will be responsible for broadcast buys, print buyers for print buys. The BBDO set-up will not include all-media buyers.

Nor will the reorganization affect the training of media personnel. The BBDO media analysis group which forms the agency's training program and talent pool continues unchanged. At present, this unit is made up of 18 young men who recently joined BBDO. But what is apparent is that the agency, at higher levels, definitely is going after experienced media personnel.

To strengthen the department in depth, the agency has been adding new, experienced media personnel. By the end of this month this will have been completed with the acquisition of the last in a string of eight. He is James Nance, a print media director who is being transferred from BBDO's Chicago office.

The others are: Robert Hamilton, former vice president in charge of media at C. L. Miller; Bruce Doll from EWR&R; Stuart Edwards, Lennen & Newell; Sal Cusimano, G. M. Basford Agency; Sam Landers, Lennen & Newell; Conrad Ennis, of Doherty, Clifford, Steers & Shenfield; Edward Kohler, Buchanan & Co.

The new media plans board, in addition to Barrett, will include Edward C. Fleri, Jr., spot broadcast; Charles R. McKeever, network broadcast; Robert M. Anderson, trade publications; Kent D'Alessandro, plans and media analysis; Louis E. Millot, Jr., magazines; S. Austin Brew, newspapers, and Daniel P. O'Grady, outdoor. Each is a media supervisor.

In a move to strengthen communication among the agency's regional offices, Gert Scanlon has been transferred from client contact to media liaison. The duties of Miss Scanlon, well known in air media circles, will consist of counseling, buying and publicizing availabilities in broadcasting.

To understand what has taken place in BBDO's media department, it is necessary to know something of the over-all agency operation.

At the top level, planning for a client campaign is broken between



**SPOT ADVISOR:** On the new media plans board is Ed Fleri, Jr., mentor for radio/tv spot. Charles R. McKeever represents network

two plans boards—the marketing plans board and the creative plans board. The creative plans board obviously is concerned with development and execution of copy approaches for all media. The marketing plans board is involved in every other area of the campaign—merchandising, marketing, media and research.

These two boards simultaneously take up the planning in their individ-

ual spheres for every BBDO account, and planning begins a full fiscal year ahead of a campaign. Example: strategy which an agency account may begin to use in the fall of 1960 is about to be tackled now. Once tackled, there is no let-up. The planning becomes a continuous operation stretching up to the very launching of a campaign—a refinement here, an improvement there.

Fred Barrett, vice president and media director, is a member of the BBDO marketing plans board.

As head of the entire media operation, Barrett also is a member of the new media plans board. The associate media directors, responsible for various accounts, also report to Barrett. Thus he becomes a direct bridge between marketing plans and media plans, involved in every operation from initial concept of a campaign to its launching.

The new media plans board is a lesson in flexibility. It meets at no stated intervals, but as the occasion arises. It plans for every single ac-

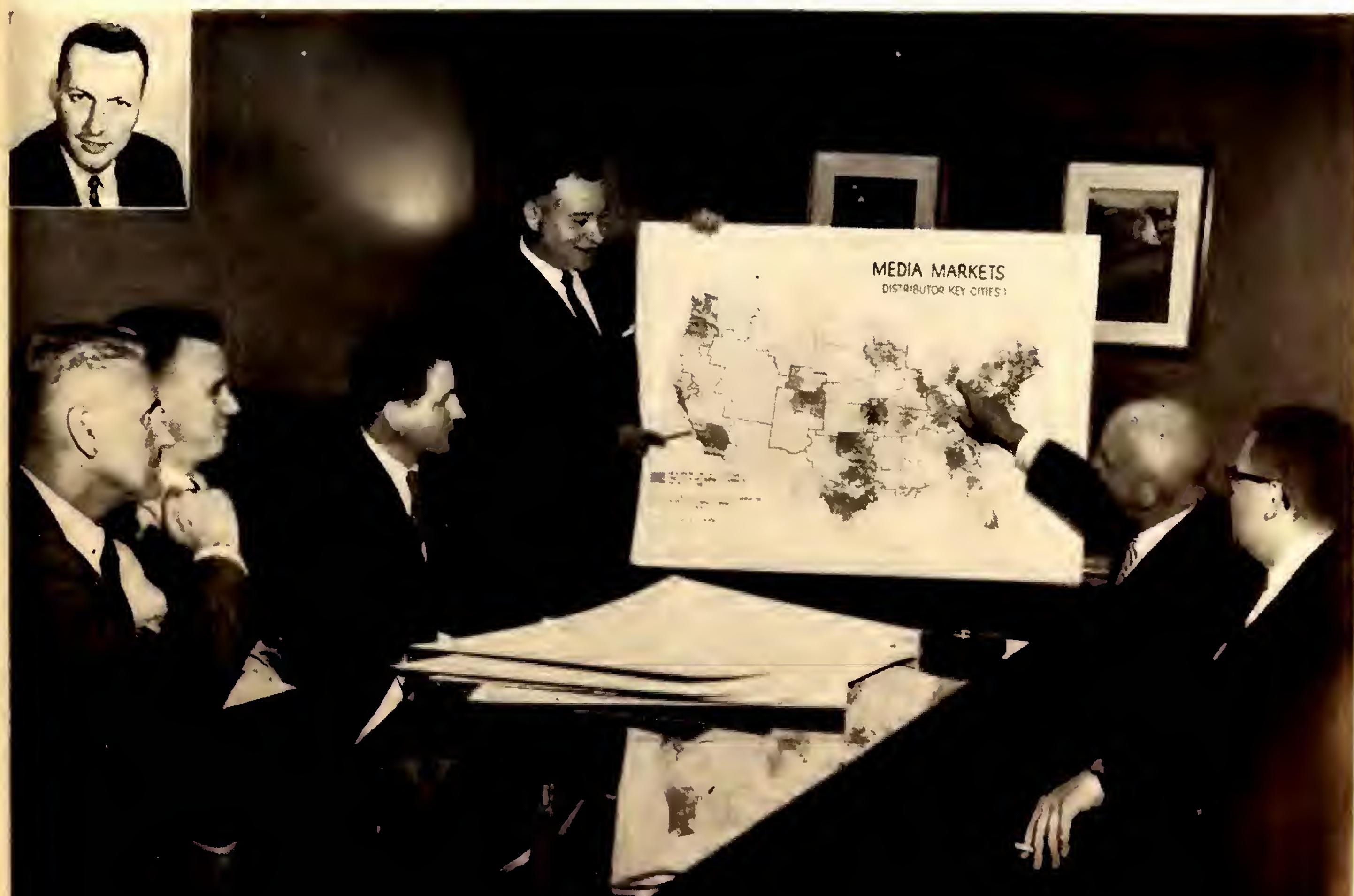
count, is on constant tap to tackle the problems of every associate media director. Each of the media supervisors who make up the board is a specialist in the particular field he represents. But this does not mean either that its conclaves are limited to these men. The board will bring into its meetings additional counsel, may call on associate media directors, buyers, or any other media personnel whose experience in some specific medium may throw additional light on a situation.

In the course of planning an advertising campaign, this new media plans board may meet time and again for a single account until it has perfected its strategy.

Barrett, who will be in on these meetings, is therefore in a position to carry back to the marketing plans board first-hand reports on the recommendations of the media board so that there is complete co-ordination all along the way.

Ultimately, the marketing plans  
*(Please turn to page 76)*

**NEW TITLEHOLDERS:** Here are BBDO's newly appointed associate media directors meeting with vice president Fred Barrett who is second from right: (l to r) Theodore Meredith, William Beste, Richard Wright, Joseph Harris (with chart) and Mike Donovan. Not present when picture was shot for SPONSOR was Herbert Maneloveg shown in inset. These directors report directly to Barrett who heads entire media operation



# WHITHER JOE CULLIGAN?

- ☛ There have been months of speculation about what NBC's radio chief will do as his 3-year contract expires
- ☛ His plan: to stand pat and complete his original blueprint for pumping life, dollars into net radio

**INTELLECTUAL LIFE** has much appeal for Joe Culligan, named honorary Doctor of Laws at Tampa U. last month. His commencement subject: The Responsibility Quotient (see story)



**F**or months Madison Avenue has buzzed about the professional destiny of NBC's flamboyant radio chief, Matthew (Joe) Culligan. The buzz this week reached a high pitch of speculation. Culligan's three-year contract expires within a fortnight after an uphill fight to regain network radio's stature and to rebuild NBC's structure. The trade knows he's been offered many other top-level jobs, that he's interested in many fields, that his talents lie in several directions other than radio.

A friend characterizes him as an improbable combination of Freud, St. Thomas and Machiavelli, and this suspicion extends throughout the advertising and broadcast industries. That's why people wonder aloud where he'll go next month . . . if anywhere.

Will he move laterally into high-salaried industry? Or to NBC's parent, RCA? Or into one of the left-field areas where his intellectual interests take him? Or will he stay with NBC in the vanguard of radio network innovations, making the crash headlines which have so characterized his three years as executive vice president in charge of the radio net and a member of the NBC Executive Council?

Because there's no better source than the obvious one, SPONSOR went to Joe Culligan to find out his plans for the present as well as the future, and to try to pin down some characteristics and nature of this much-talked-about broadcast personality.

In three years Joe Culligan has drawn in most of the fine lines on the original network radio blueprint he sketched for NBC as it was immersed in the net radio doldrums of 1956. His plan today: to ride with this blueprint until it's finished. When will that be? He doesn't know for sure, but the end of his network radio fulfillment and success is in sight. Here's why:

- Programming has been completely revamped. When he joined the network in his present capacity (after switching from tv, where he was one of the hottest salesmen going), the

program schedule "took up two and a half pages of solid type and was a gigantic mishmash."

• He's remolded the image of the NBC radio network, helping it develop a personality and a function which had been on the decline.

• He's kept affiliates in line, so that the number stands at about 200 at all times. He's devised new money-making ventures for affiliates' gain.

• He's directed a hard-hitting sales, advertising and promotion campaign which has bagged 52% of all national network radio business for NBC.

• He's tried to isolate and enhance the strengths of radio and play down its weaknesses.

• He's worked at building up radio's over-all image and fostering its prestige with the public, the press, advertisers and agencies, the affiliates.

His first tactic in building the over-all corporate image of the NBC radio network was to improve programming. Among the many innovations: adding "high class" dramas to the morning schedule, when women listeners are busy with household chores and receptive to listening; slotting variety shows in the afternoon, when women are more mobile in their daily action patterns; concentrating intellectual fare during nighttime periods, because radio is "long on intellectual appeal and (at this point in TV's dominance) low on artistic fare."

More specifically, he introduced the "hotline" concept of news every hour on the hour for sale by affiliates locally, the imaginative idea of image transfer—a pattern by which a visual TV image in a commercial is enhanced and furthered by radio reminders, the airing of the ever-popular *Monitor* through the long weekend, a series of "Image" program presentations which fosters the network's over-all objectives of making an impact on the various opinion-molding groups (affiliates, press, public, clients).

The "Image" series, limited strictly to nighttime fare as a starter but picked up occasionally for re-runs on weekends, started with an award-winning series of some 30 hours of *Image Russia* programming last winter. It was followed by about 36 hours of *Image Minorities*, concerned with the fact that "everyone is in some way a member of a minority group, and should therefore be concerned with

the rights and future of all minorities," and two upcoming presentations, *Image America* and *Image Responsibility*.

*Image America* traces the concepts of the Constitution and the Bill of Rights and appraises "where we have and have not lived up to them, and how we should proceed for the next five or 10 generations." The series on personal responsibility will summarize some of the previous "Image" findings, recap where it is "we have failed and succeeded" and specify

with an eye patch who loves to talk" is necessarily a con man and a phoney.

But those who begin to know him even a bit, throw the weight of their opinion in the direction of less superficial attributes. He's a theorist who puts ideas into constant practice, a day-to-day operator rather than a corporate-planning thinker detached from the work-a-day chores.

His idea of a Responsibility Quotient, for example, is new to the academic as well as the advertising and



**BUSINESS ACUMEN** comes out in carefully drawn blueprints for all phases of broadcast activity. One of the street's hottest salesmen, he's a writer, promotion expert, marketer

some of the ways in which the good can be maximized and the negatives minimized.

The entire series is planned as a book, and many of the scripts for the programs have been released to colleges and universities for supplemental Political Science and Sociology reading matter.

These program concepts are not only designed to build NBC's image, prestige and potency with listeners, they also happen to represent very personal views of Joe Culligan. He's a blend of an unlikely combination of talents which make him a practicing salesman, administrator, philosopher, intellect, conversationalist, global thinker and medicine man. People who don't know him or who see only flashes of his more ebullient self tend to think—as he puts it—an "Irishman

broadcast realms. Last month, while receiving an honorary Doctor of Laws degree at Tampa U. (he's a high school graduate and attended night school at Columbia U.), he discoursed for graduates on R.Q., "which I hope some day will be as important as the I.Q. in the appraisal of people." The responsibility factor which he hopes to measure (and is trying to do so with the help of a leading foundation) would enable persons who are actively responsible in terms of their community, church, political group, and the like, to be noted and rewarded for their personal interest.

This theme of personal responsibility—in a world which "has left tranquility and happiness, in the old sense of those words" far behind—

(Please turn to page 50)

# \$100,000 wedge for shelf space

- ☛ Cheramy switches entire budget for its April Showers line to tv to cash in on supermarkets toiletries boom
- ☛ Operators love high profit margins in health and beauty aids but want tv support for quick turnover

The love affair between toiletries and supermarkets is the real thing.

- The beauty makers want to get into this type of outlet because the high traffic means bulk sales, and
- For their part, supermarket operators like beauty aids because of

NO. 1 PROFIT ITEM in grocery depts., toiletries get going over by (l-r) Cheramy sls. mgr. Georgi, a.e. Dyson, toiletry merchandiser Feldman



## TOILETRIES: \$5 BILLION BOOM SUPERMARKET

**LOW PROFIT ITEMS.** supermarket staples like soaps, paper products, consume much shelf space, unlike health, beauty aids which have grown in food store volume from \$340 million (1951) to \$1.1 billion. Why they rate with supermarkets (which do 68% of \$48 billion food store business) is seen in sample from Progressive Grocer analysis of profit margins in 6 supermarkets with average weekly sales of \$24,023:

	Margin per lin. ft. shelf space:
<b>GROCERY DEPT. AVERAGE</b>	<b>\$ .74</b>
BEVERAGES	.89
PAPER PRODUCTS	.78
SOAP & DETERGENTS	.47
SNACKS, PARTY FOODS	1.00
HEALTH & BEAUTY AIDS	1.49
SOUP, CANNED & DEHY.	.93
FISH, CANNED	1.25
VEGETABLES, CANNED	.67
TOBACCO	.91



their small physical size and high profit margin.

But today's supermarkets are flooded with products; the problem is how to get on the shelves. For its April Showers line, Cheramy Inc. (a division of Houbigant Sales Corp.) needed a buildup of public demand and a voice so strong that supermarket operators would be aware of the commotion.

Spot tv seemed to be the answer.

For Cheramy, this meant a complete reorientation of their media thinking, which for years had been directed towards romance, movie and general women's magazines. Cheramy had always figured that such a print combination would reach all age and economic levels at a reasonable price. In the light of today's marketing situation, however, this thinking had to be revised simply because Cheramy now needed something completely new: excitement.

The excitement factor would give merchandising impetus to the three-month period (spring and early summer) into which Cheramy crams all its April Showers advertising for the year. The total advertising nut (\$100,000 by SPONSOR estimate) could not be increased. Obviously, Cheramy had to get the very most out of its tv plunge.

The time factor pressed Cheramy and its agency, the Ellington Co., two ways: first, after making its recommendation early in the year to switch media, the agency had to have a campaign rolling in April. "We decided on a contest aimed at the youth market," says Franklyn Dyson, Ellington v.p. and account executive, "but we wanted to build into it an awareness and interest that would give women of all ages an incentive to buy."

"What we came up with was a teenage beauty contest. Each contestant would have a veritable cross-section of rooters—from parent to school

chums. But the important thing was to package the contest in a way that would maintain and build their interest over 13 weeks.

"To do this, we needed virtually as many contestants as a Miss America contest—in each local sales area we wanted to hit. Teen-age dance shows looked like the solution."

At this point, Burke Crotty, Ellington v.p. and radio tv head, went to work to determine availability and audience spread of this type of show.

Crotty began in the top markets and worked down through 64 in all. Of these, he found that 41 had programs of this type. A cross-section of research on the subject showed that 49% of the audience to this type of program is adult. Of further significance: 65% are 18 and over.

"Clearly," says Crotty, "we could count on a sizable enough army of  
(Please turn to page 57)

# LOOK HERE, YOU AGENCY GUYS

- ☛ West Coast tv station man complains that goofy agency instructions ball up films and commercials
- ☛ Operations manager cites some horrible examples of confusing wires which are causing schedule snafus

By "Obviously Anonymous"

(Name and station on file with SPONSOR)

A recent copy of SPONSOR carried the item that increased agency complaints to reps show alarm over the practice of some tv stations in running the wrong film commercials.

Being station personnel, we are all too aware we cannot afford to bite the hand that feeds us, but we do invite inspection of those agency hands—hands which are singularly devoid of a good scrubbing. We sincerely try to follow exactly the agency's wishes in scheduling a client's commercials. However, some of these "instructions" are a morass of gobble-de-gook that requires the services of not only Univac, a meterologist, a code deciphering expert and an escort service, but also asks for an extraordinary degree of extra sensory-perception.

Using blanks only for the company and product names, here are a few actual samples received at our operations desk.

**1. The Einstein Enigma.** These instructions were one of several for the same short-term order:

"Alternate commercial 60-T-12 for

65% of your schedule, 60-T-35 for 25% of spots telecast and 60-T-16A for 10% of the schedule."

Then, obviously fearing they had posed a solvable problem, they hastily corrected this situation a week later with the following:

"We are sending you prints of another new commercial 60-T-41. This commercial is to be alternated on an equal basis with 60-T-42 for 65% of your spots. Continue to use 60-T-35 for 25% of spots and 60-T-16A for 10% of your schedule."

Try this one for size on a five-spot a week order for six weeks.

**2. Frantic Frenzy.** This two-page telegram is quoted in its entirety:

"We are sending you revised prints of commercial 8-15,793. These are to replace, immediately upon receipt, the films with same number you are currently running. Continue to use prints you now have until these revised films arrive. Please have someone at station in case prints arrive over weekend to accept prints and run them in earliest scheduled posi-

tions. Please confirm your receipt and understanding of these instructions by return wire or telephone to me."

This provocative little gem was signed only with an agency name. Who? What account? When scheduled? We have something like 3,000 films in our commercial library—many with similar numbers; and we had roughly ten accounts running for this same agency at that time. It is extremely doubtful that most traffic departments possess or even have access to a cross-file whereby such little whimsies may be traced to their source. Needless to say, we're making a practice of placing such "confirmations" on a collect basis.

**3. Offhand Optimism.** After confirmation of a two-week saturation schedule for one-minute sound-on-film spots, comes the fast break—with the receipt of this casual post script:

"The following slides are enclosed which we would like to have you run for no less than 2 seconds at the end of the \_\_\_\_\_ film commercials scheduled over your station. The attached sheet indicates which slide to use following the commercials. We would also greatly appreciate your writing a letter to the manager at the headquarters of each store for which you are running the slides, telling him the days and times when his slide will be shown. I would like to have a copy of these letters which you can enclose with your confirmation to me that the slides will be run as indicated. Thanking you in advance, I am . . ."

(Impressive list of 9 chain stores!)

The "attached sheet" showing rotation of film numbers and slides was tastefully done in tone-on-tone—smudgy printing on filthy paper, which contrived to make the whole mess illegible. Then, in the wild event we were able to figure this out and run it on their schedule (in spite of the fact the films are a full 60-seconds long, with no room for a tag), this little communiqué arrives two days later:

"As you know, the alternate \_\_\_\_\_ spots, 60-T-23A and 60-T-24I, are

being delivered to you after the start of your schedule, and at the present time you are using the original spots, 60-T-22 and 60-T-240, even though your present schedule calls for you to combine the alternates and originals."

No, we didn't know. However, they shrewdly continued with:

"Would you please indicate on this letter when the alternates do reach you and that you have gotten back on your schedule. . . . Please return this letter to us just as soon as you have included these alternates in your schedule of announcement."

Now the creator of this masterpiece of clarity once again has his original in his possession: and, may we predict a smashing future for him should he turn his talents to government work and put out a few booklets on "How to Figure Your Income Tax."

**4. Seeming Simplicity.** This concise little epistle appears at first blush to be fairly reasonable:

"Enclosed you will find the following \_\_\_\_ films—

1-minute	20-seconds
4-60	4-A-20
5-60	5-A-20
6-60	6-A-20

Please set up your schedule so that you will use these new films twice to every time you use the films sent you earlier—

1-minute	20-seconds
1-60	3-A-20
2-60	4-A-20

Please contact us should you have any questions regarding any of the above."

Ha! Get that little sneaker? How in the devil can you use "4-A-20" twice to every once you use the same film? To further belie the apparent guilelessness of this little missive, we find that the minute film 2-60 is actually completely devoid of sound track and cannot be used at all. Yes, we did have a question for the agency regarding the above.

**5. Unabridged and Unmitigated Gall.** Here we were greeted by a two-page, single-spaced and tiny-margined letter giving complicated instructions for sorting through a total of six separate copy numbers, 17

(Please turn to page 77)



# YELLOW PAGES—CHICAGO STYLE

- Donnelley, publisher of classified directory, gets two-way benefits from big Chicago radio saturation
- 5,452 spot schedule educates customers on Yellow Pages use, gives merchandising hook for sale of ads

**A** CHICAGO, ILLINOIS newcomer to radio, the Reuben H. Donnelley Corp. is pouring a SPONSOR-estimated \$ $\frac{1}{4}$  million into the market this year in a 52-week avalanche radio campaign on five

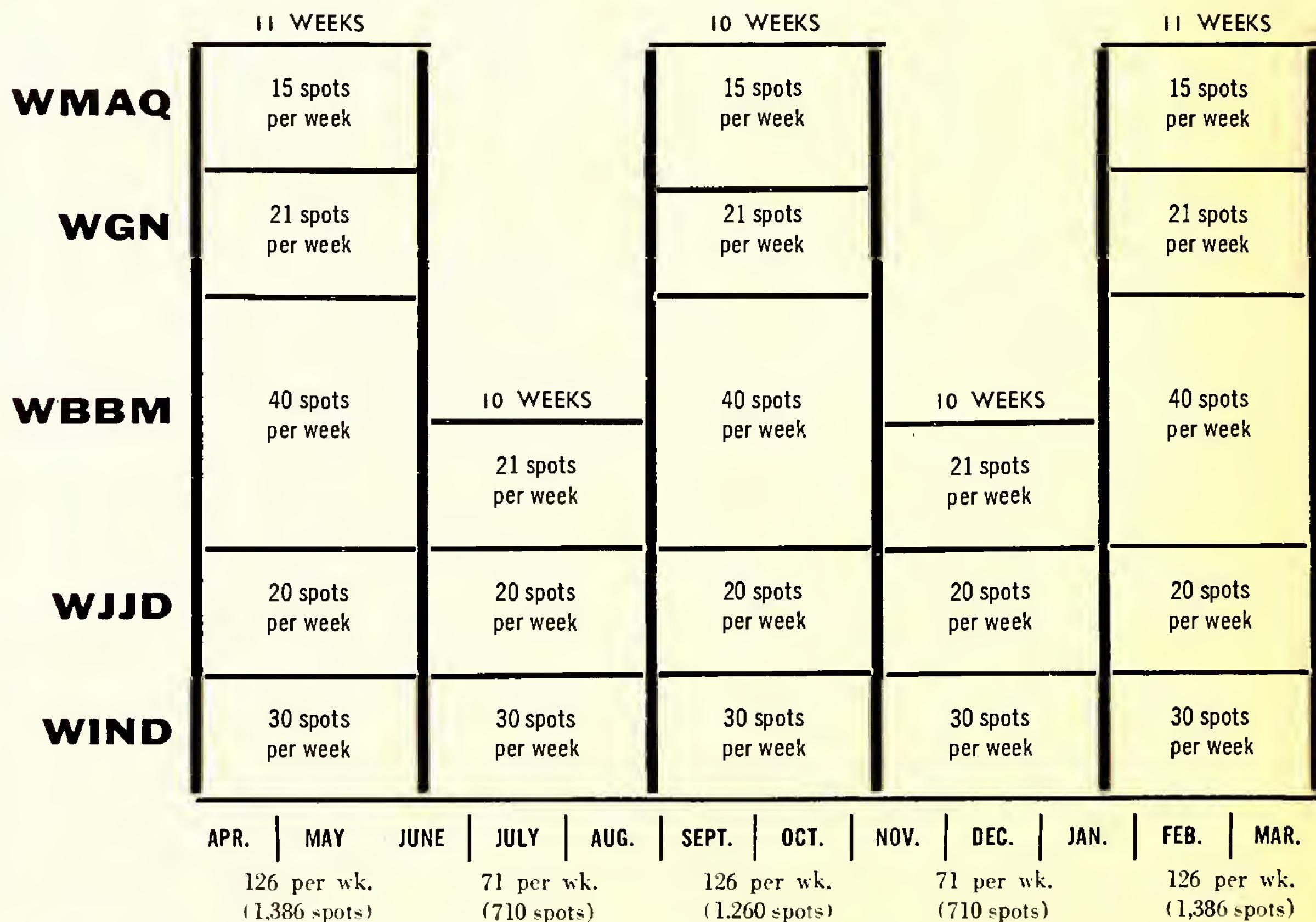
Chicago stations. Yet, this heavy saturation schedule, one of the largest local campaigns on the air, involves no product. Instead, its chief function is to sell an idea—See *The Yellow Pages!*

Underlying the consumer campaign is a unique merchandising device which utilizes the radio commercial jingles in a remarkably effective manner, stimulating interest in the Yellow Pages at the trade level.

Donnelley's Chicago radio advertising, handled by Earle Ludgin & Company, is part of the Bell Telephone System's over-all national campaign for Yellow Pages. But although it works hand in hand with the national campaign, the Chicago saturation is completely autonomous and entirely original in concept, on behalf

## DONNELLEY'S RADIO AVALANCHE PLAN

*In the course of a year Donnelley will run 5,452 radio spots on five stations in the Chicago area. Their goal is 25,368 rating points, and their schedule is staggered in five drive periods of 11 weeks and 10 weeks duration during the year.*



of Illinois Bell. (National campaign is handled by C&W, N.Y., for AT&T.)

The Reuben H. Donnelley Corp., publisher of over 100 classified directories in various Illinois towns, is the agent for Illinois Bell which markets throughout the state and in the neighboring Hammond-Gary section of Indiana. Illinois Bell is among the largest of the 17-member Bell System, of which AT&T is the parent company.

Donnelley not only publishes the classified directory for Illinois Bell, but it also provides a sales staff of 250 that sells advertising space in the Yellow Pages.

According to George A. Rink, v.p. and general manager of Earle Ludgin & Company, "The objective of the Chicago campaign is, primarily, education. To get *more* people in Illinois Bell's area to use the Yellow Pages *more* often and for *more* purposes. We decided to concentrate the Chica-goland dollars on radio in order to reach the *most* people *most* often with messages of *most* substance. In this case, the substance consists of the variety of ways in which *Who*, *What*, and *Where* questions can be answered by using the Yellow Pages.

"We chose the jingle as our vehicle for the usual reasons—memorability, entertainment and fun."

The Yellow Pages jingle reaches Chicago listeners at the rate of 126 times per week, with spots divided among these five stations: WMAQ, WGN, WBBM, WJJD, and WIND. (Note: For complete schedule, spot rotations and rating points, see box on the opposite page).

Original music for the Yellow Pages jingle was composed by the Robert Walker musical production company. Lyrics are written by the agency, under the direction of Florence Murdoch, group copy head. The producer is Clair Callihan, Ludgin's radio/tv production manager.

"The specific objective of our jingle approach to the commercial is to come as close as possible to induce automatic thinking of the Yellow Pages when listeners have a *Who*, *What*, *Where* question," says Rink.

"Again, radio is the medium to achieve this end. Radio is no longer an entertainment medium, but a com-

## HOW COMMERCIALS SELL ADS



Donnelley men, selling ads in Yellow Pages, give prospects a phone number to dial, and hear a radio spot which mentions their own type of business. Donnelley commercials, such as the one below, feature 15 or more references to specific businesses (trailers, insurance, bakeries, etc.), and salesmen say the telephone device is a great sales-closer.

- |               |  |
|---------------|--|
| <b>INSTR:</b> | <i>DA DA DA</i>                            |
| <b>GIRL:</b>  | <i>Who! What! Where!</i>                   |
| <b>BOY:</b>   | <i>Who has a trailer I can hire?</i>       |
| <b>GIRL:</b>  | <i>What is the name, may I inquire?</i>    |
| <b>BOY:</b>   | <i>Where can we get insured for fire?</i>  |
| <b>DUO:</b>   | <i>See the Yellow Pages!</i>               |
| <b>BOTH:</b>  | <i>Bakery shops, auto tops</i>             |
| <b>BOTH:</b>  | <i>Laundries, plumbers, birds in cages</i> |
| <b>DUO:</b>   | <i>Who! What! Where!</i>                   |
| <b>GIRL:</b>  | <i>You'll find them there</i>              |
| <b>DUO:</b>   | <i>In the Yellow Pages!</i>                |

### MUSIC UNDER FOR BACKGROUND TO ANNOUNCER

- |              |   |
|--------------|---|
| <b>ANCR:</b> | <i>Yes—the name, address and telephone number of every kind of product and service is listed in the Yellow Pages. So, don't just wish you knew "Who...What...or Where." Use the Yellow Pages.</i> |
| <b>GIRL:</b> | <i>Who can repair a refrigerator?</i>   |
| <b>BOY:</b>  | <i>What is the name of the decorator?</i>   |
| <b>GIRL:</b> | <i>Where can you buy an incinerator?</i>  |
| <b>DUO:</b>  | <i>See the Yellow Pages!</i>  |
| <b>BOY:</b>  | <i>Taxi cabs and dental labs</i>  |
| <b>BOTH:</b> | <i>Planes and trains, hot water gauges</i>  |
| <b>GIRL:</b> | <i>Who! What! Where!</i>  |
| <b>BOY:</b>  | <i>You'll find them there</i>   |
| <b>DUO:</b>  | <i>In the Yellow Pages!</i>   |

panionship medium—especially to the housewife during the day. Our strategy here is to reach the housewife with our message at a time when she is concerned about her household problems. The jingles remind her that in the Yellow Pages she can find answers to such questions as: "Who can repair a refrigerator? . . . What is the name of the decorator? . . . Where can you buy an incinerator?"

Early in January of this year, the Ludgin Company acquired the Don-

nelley account after presentation of a comprehensive study of radio vs. television in the Chicago area. It was on the basis of the study that Donnelley launched the radio campaign in April.

Of the radio study, Rink has this to say: "Our findings, based on all available broadcast research data of the Chicago metropolitan area, showed that the majority—probably around 75%—of the total radio audience here can be reached with a good level of frequency, on the five stations we selected as dominant in the market. (Based on Nielsen sets-in-use figures.) We determined also that in

the Chicago market, average ratings, out-of-home listening, and weekly time spent with radio are all much better than the national average."

To date, 14 sets of jingle lyrics have been prepared: eight 60-second and six 20's. Of these, seven are rotated on the air during each 13-week cycle.

"Although we feel it takes one minute to put over the jingle message, we did prepare the 20's in order to get some real prime time where minutes

client is a renter of trailers, for instance, he is given a specific telephone number to dial. An automatic answering device takes over, and the recorded jingle containing the trailer reference plays for the prospect.

"This is one of the most practical and personalized ways to merchandise radio," Rink says. "I wish the agency had thought of the idea. But the Donnelley sales staff came up with it, and to our knowledge, this is the first time an *automatic answering device has ever been used to merchandise radio commercials*. In this way, we get double mileage out of the jingles."

John Bransfield, Donnelley's director of marketing services has this to say about the campaign. "While it is still too early to have a true feel of customer reaction, we have been very pleased with the reaction from our sales organization. They are enthusiastic about the media-merchandising program, and there are indications that good response is received from their customers."

Although the Yellow Pages campaign has just begun its second 13-week cycle, there have already been several requests from around the country for the strategy involved in the media schedule, as well as inquiries concerning the lyric composition.

In terms of strategy, the Donnelley campaign is remarkable for at least three reasons, power, consistency and the creative use of radio. At a time when many advertisers turn to radio only for short and often inconclusive flights, the Ludgin Company has not hesitated to select radio as its primary medium, and has built a solid year-round schedule of maximum impact.

Advertisers, agencies and radio stations will also do well to study the creativity in the Donnelley approach. Too often radio is considered solely as a statistical medium—in terms of ratings costs and coverage. The Chicago Yellow Pages campaign demonstrates conclusively, through its careful integration of copy and merchandising, the importance and excitement of creative ideas.

SPONSOR editors, reviewing the Donnelley Avalanche Plan, believe it illustrates one of the finest, most imaginative ways of using the radio medium.



AMUSED by new sets of lyrics for Yellow Pages jingles, are (l to r) John Bransfield, Donnelley's director of marketing services; George A. Rink, v.p. and general manager of Earle Ludgin & Co.; and Clair Callahan, Ludgin radio/tv production manager. Yellow Pages jingles are in the metropolitan Chicago area heard 52 weeks a year, as often as 126 times per week

were not available. But our concentration is on the minute jingles," says Rink.

The jingle itself is the merchandising vehicle for the campaign. Each of the one-minute jingles contains an average of 15 references to such specific headings in the Yellow Pages as: trailers, insurance, bakeries, plumbers, etc. Here is how the media plan is merchandised to Illinois Bell customers:

When a Donnelley salesman calls on a prospective Yellow Pages advertiser, one of the first questions generally asked is, "What can the Yellow Pages do for me?" If the prospective

# 300 WAYS TO UP TV BILLING

From Television Bureau of Advertising, here's the last word on co-op and dealer aids

More than 300 national manufacturers offer tv the chance to improve billings locally

Several weeks ago, in a two-part series, SPONSOR pointed out the potential of cooperative advertising funds for both agencies and the broadcast industry (See: "Co-op: air media's big enigma," 20 and 27 June 1959). The series stressed the fact that of the estimated \$10 billion total U.S. advertising budget, about \$2 billion are co-op dollars of which air media gets only about \$400 million. It also showed that an estimated \$250 million of funds earmarked for co-op are never spent at all.

The Television Bureau of Advertising, since 1955, has had a co-op advertising department dedicated to converting national advertisers into building up co-op allowances for tv, and to showing local distributors and dealers how to put these allowances to work most profitably. The de-

partment is headed by Lisa Gentry who, in addition to handling voluminous correspondence with national advertisers, distributors, retailers and member tv stations, gets out an impressive pile of literature anent tv co-op plans. At present she is completing a full-dress book on selling tv with co-op; TvB will be bringing it out soon. She also produces a newsletter, "Co-op News from TvB" and an annual compilation of co-op data titled "Manufacturer Co-operative Television Plans and Dealer Aids."

It is from the latter that SPONSOR reprints the list of national advertisers that begins below. It marks the first time that a trade publication in this field has detailed the TvB-compiled data in its pages, is intended as a guide to tv station managements and to local agencies. It shows what companies in what product categories have either co-op allowances for dealers or distributors, and which of them have available commercial materials for local tie-ins. These materials may take the form of filmed commercials, slides, copy for announcers, fact sheets, etc. (The TvB publication from which it is taken goes into the exact types of dealer aids available). If enough follow through at the local level, it can mean extra dollars for tv, greater sales for the manufacturers.

## THESE NATIONALS HAVE TV CO-OP PLANS OR AIDS

	Allowance	Films	Other material		Allowance	Films	Other material		Allowance	Films	Other material
<b>Apparel &amp; Accessories</b>				Revelation Bras	*			General Electric Dishwasher and Disposal Dept.	*	*	
Adam Hat Mfrs.	*			Rivoli Corset	*			Home Laundry Dept.	*	*	
S. Augstein	*			Sarong	*	*		Home Refrig. Dept.	*	*	
Berkshire Mills				Standard Knitting Mills	*	*		Portable Appl. Dept.	*	*	
No Mend Hosiery Div.	*	*		Strouse, Adler	*			Vacuum Cleaner Dept.	*	*	
Blue Bell		*		Truval Shirt	*	*		General Motors			
B.V.D. Co.	*	*		Max Udell Sons	*			Frigidaire Div.	*	*	*
College Town of Boston								Glenwood Range	*		
H. Daroff								Hamilton Mfg.			
Evans Case Co.	*							Home Appl. Div.	*	*	
Fashion Park	*							Hobart Mfg.			
H. W. Gossard	*	*						Kitchen Aid Div.	*	*	
Hanes Knitting	*							Hoover	*		
Hat Corp. of America	*							Hotpoint	*	*	
Jane Holly	*		*					Hupp			
F. Jacobson	*		*					Gibson Refrig. Co.	*		
Jantzen								Ironrite	*	*	
Foundation Div.	*							James	*	*	
Kayser-Roth Hosiery								Landers, Frary & Clark	*		*
Mojud-Kayser Div.	*	*						Lewyt	*	*	
Koret of California								McGraw-Edison			
Jonathan Logan	*							Speed Queen Div.	*	*	
Manchester Hosiery Mills	*	*						Magic Chef	*		
Manhattan Shirt								Manitowoc Equip. Works	*	*	
Mr. Mort	*							Maytag	*	*	
Munsingwear								Monitor Equip.	*	*	*
Womens-Girls Div.	*	*						Necchi Sewing Machine	*	*	
Palm Beach Co.	*		*					Norge Sales	*	*	*
Peter Pan Foundations	*		*								
Phillips-Van Heusen	*	*									

(Please turn to page 68)

# Hometown corn wins space battle

■ Radio opens up supermarket freezers and display area for regional food packer who needed space fast

■ Local copy appeals, Pennsylvania Dutch image give Cope high, fast impact with both stores and consumers

In the face of year-round national brand competition, how do you get freezer and display space for a product that's both regional and seasonal?

Without high quality and fast turnover, you can't make a dent. Moreover, cost factors mean that you have to do the job in a hurry. An expensive build-up is beyond the range of

most regional advertising budgets.

But this regional, seasonal food packer—caught in the ever-tightening squeeze for supermarket space—licked the problem with a big strategy switch:

For its dried, canned and frozen corn, the John Cope Co. in Manheim, Pa., went to work shucking all but

the local kernel from its advertising. In brand identification, copy appeals, dealer merchandising—every angle would have a home-town smack to it.

"For brand identification, we launched squarely into dialect," says Jon Simpson, account executive at the William B. Kamp agency in Lancaster. "To plant the name *John Cope* firmly in the consumer's mind, we roughed out a Pennsylvania Dutch farmer, complete with Amish beard, brim hat and eyeglasses. We called him Uncle 'Chon.' We knew that life-size, he would make a well-nigh irresistible point-of-sale piece. But we knew that we'd have to make him well known in a hurry or he'd never see a supermarket aisle."

The problem: how to create a short-order local celebrity. Time was a factor because Cope's corn sales reach their peak in November, and this is the time when their advertising is concentrated. "We needed frequency, impact and plenty of excitement in a hurry," says Simpson. Billboards spotted close to major food stores, would provide good reminder advertising, but to put over the character, personality and *wisdom* of Uncle "Chon," spot radio was singled out in this combination:

- Jingle sung by Uncle "Chon," followed by
- Straight and ad-lib copy by local personalities, plus
- Plenty of local hoopla in the form of contests, identification with station personalities, etc.

In November, 1958, 900 30-second spots were scheduled (three a day throughout the day) in ten marketing areas. Aware of the time factor, stations went to work in a hurry adding the local flavor and identification Cope needed. "One example," says Simpson, "was a 'tape contest' on WKAP in the *Dopey Duncan* program, in which Cope offered to pay the contestant's entire weekly grocery bill for a prize-winning jingle. The contest produced excellent results," he adds, "not only increasing sales, but getting us new retail outlets." In fact, so successful was this particular program for Cope, that "*Dopey Duncan*" (Luther Gheringer, a Pennsylvania Dutchman himself) is record-

GIANT DISPLAYS reached stores when Uncle "Chon" became overnight celebrity via radio campaign designed by (l-r) Cope sales mgr. Mel Heisey, John Cope, Kamp a.e. Jon Simpson



ing the Uncle "Chon" jingles for use this fall.

Here's the way it breaks down:

- **Radio.** 3,360 30-second announcements (jingle and live copy).
- **Billboards.** 190 24-sheets, spotted as close as possible to point of sale.

Number of radio markets will be increased from 10 to 26. Here's the big difference, according to Simpson:

"Instead of concentrating the radio activity to six weeks, the increased number of stations will enable us to spread it over a 12-week period. Because the pattern of stations contains many overlapping areas, we are dividing the stations into two groups. One group will start on 5 October, the other on 12 October. Both groups will carry alternate week schedules. Thus, each group will carry six full weeks of spots, though the total effort will cover 12 weeks. Drawing on last year's experience, we will make even greater use of strong local personalities." Here's the station list:

WKAP, Allentown  
WCHA, Chambersburg  
WHVR, Hanover  
WLBR, Lebanon  
WPAZ, Pottstown  
WTRN, Tyrone  
WRK, Williamsport  
WCNR, Bloomsburg  
WRCV, Phila.  
WVAM, Altoona  
WCED, Dubois  
WCBM, Harrisburg  
WKVA, Lewistown  
WEU, Reading  
WJEJ, Hagerstown, Md.  
WADC, Akron, Ohio  
WHJB, Greensburg  
WKOK, Sunbury  
WBFD, Bedford  
WGET, Gettysburg  
WCRO, Johnstown  
WNAR, Norristown  
WGCB, Red Lion  
WSBA, York  
WHBC, Canton, Ohio  
WLAM, Lancaster

"As a result of last year's campaign," says Cope sales manager Mel Heisey, "practically all the salesman has to do now is tell the dealer about our fall plans to insure an order. As for the past year," he told SPONSOR, "sales set an all-time record."



**MOCK MARINE LANDING** was highlight of WPDQ, Jacksonville, Fla., stunt over 4 July weekend for 3,000 people during invasion of uninhabited island in the St. John's River

## U. S. MARINES CAPTURE FLORIDA RADIO STATION

If you have any lingering doubts about the vitality of American radio stations, and their ability to stir up excitement, enthusiasm and community interest at the local level, you'd have done well to find yourself on the newly dredged shores of Holiday Island, near the center of Jacksonville, Florida a few weeks ago.

There, as 3,000 spectators oohed and ahhed (they had come by helicopters, water skis and special ferries), a company of U.S. Marines in full battledress swarmed out of their assault boats, stormed the beach and, with machine guns blazing, surrounded and "captured" the mobile studio of a Jacksonville radio station.

The mock attack launched a week-long "promotion spectacular" for station WPDQ, and the Marines, after sending out "Marine propaganda" from their new command post, retired gratefully to the soft-drink stands provided by the station management.

For WPDQ, the regeneration of uninhabited Holiday Island (previously called Mud, Peyton or Hog Island) served a threefold purpose. It provided an exciting Fourth of July celebration, it served to promote

National Boat Safety week, and it demonstrated to Jacksonville citizens the island's recreational potential.

Underlying all these was the goal that is axiomatic in modern radio—to improve listener relations by establishing the station as an active, integral, cooperative element in community affairs.

For weeks before the Fourth, WPDQ worked with Jacksonville retailers and civic groups, and even persuaded the Coast Guard and Navy to bring in bulldozers and clear a strip of beach. The closeness of the island to the city was a natural plus in plugging its unexploited recreational facilities.

In addition to the Marine invasion, other weekend features included special events broadcasts, safety inspection of boats, a fishing contest, a Red Cross boating demonstration, exhibit of an Air Force missile and fireworks. The original idea for the promotion of Holiday Island was worked out by WPDQ with the Exchange Club of Jacksonville.

Harry Radcliffe, Advertising, of Jacksonville, was the agency involved in the WPDQ Holiday Island promotion.

# Is there a real film-tape

**With the first year of extensive application of tape by both agencies and producers, film people discuss film's relation to tape**

**Robert L. Lawrence, pres., Robert Lawrence Prod., N. Y., Hollywood, Toronto**

In television commercials, tape will some day challenge the supremacy of film. When this happens, a debate



No—  
and tape  
“advantages”  
are illusory

between the forces of tape and of film will be healthful for the industry.

Today, however, any semblance of such a conflict is artificial.

In commercials today, video tape is very capable of replacing and improving upon “live” commercials. It carries all the advantages of “live.” It even looks “live,” and it overcomes the risks of live television.

But video tape today, and for a long time to come, will not replace nor improve upon filmed commercials. Its supposed advantages over film are illusory. It is faster than film. It is sometimes cheaper. It is more “live”-looking. Yet these are the same advantages that “live” has claimed over film since the birth of commercials. And still filmed commercials have predominated.

Where the goal is instant commercials, where the goal is “live” quality, where the goal is economy, then tape sometimes has it over film.

But the goal, among agencies and responsible producers, since we have been in this business, has always been creativity and quality—making the best possible commercials we know how, no matter what the gimmick or place. This goal has led us to Hollywood, it has taken us to Canada, it has induced us to open animation studios, it has won us the top awards, and it has resulted in some of the

best commercials on television today. Some day, and it may be very soon, it will lead us to tape.

Unfortunately, the ballyhoo attending tape has suggested to some that tape will replace creativity, that a new machine will out-date talent, that a new device will preclude the need for imaginative and expert production. Such an impression is as much a disservice to the tape industry as it is to the entire commercial industry.

Today, the best commercials are being made on film. Reports of tape’s alleged challenge to filmed commercials are premature. When such a challenge can sensibly be made, a film-tape conflict will emerge.

**Marvin Rothenberg, v.p., prod.-dir., MPO Television Films, Inc., New York**

We not only recognize the great developments in video tape, but fully intend to be the advertising agency



Each has a separate function in today's production

service arm in this medium when and if tape proves practical for the wide range of television commercials.

But up to now tape’s biggest usage has been as an aid to “live” TV in delayed broadcasts and as a substitute for traditionally “live” commercials. Responsible agency people and commercial producers are aware of the technical limitations of tape—difficulty in editing, lack of opticals, animation, special matting, slow motion and high speed.

Despite all realistic appraisals of tape’s current achievements, and the unsolved problems still to be overcome, we hear a great deal of loose, irresponsible talk about tape replacing film in its entirety. This sometimes results in pressure being brought upon agencies and sponsors to tape their commercials in cases

where this technique is far from the best.

The continuing growth of the filmed commercial industry, in spite of the mass of propaganda being circulated by tape’s advocates, is explained by a truism: the best filmed commercials are the ones that cannot be shot in “live technique.” The flexibility of sequence-by-sequence cinematic method, the technical versatility of film and the sponsor’s need for commercials that integrate into filmed programming make an eloquent case for television’s continued use of film for a long time to come.

A recent case in point: An agency commissioned a major tape producer to do a series of cigarette commercials featuring a well-known television news personality. The results were so bad that the commercials were junked. The agency then went to a network. The results were better, but since use of the tape was limited, kinescopes were made for national distribution. Reproduction on these were so unsatisfactory that the client turned them down.

After spending money in two places, the agency came to MPO. We photographed the series on film using one camera, completing the job in the same time that the tape producers needed with three cameras. Because we shot in sequences, the acting was more convincing, the lighting was better and the product inserts had more impact. The cost of the entire series was the same.

The conclusion is obvious. There is no *real* film-tape controversy. Just exaggerated claims on one side and proven performance on the other.

**Nathan Zucker, pres. Dynamic Film, Inc., New York**

Definitely not—because when you are talking about film and video tape you are talking about two different things. True they are both visual recording devices and as such, video tape is an extremely interesting device.

The uses of video tape will grow as the uses of film have continued to

# conflict?

grow, but when unique and creative visual and sound effects are needed the experience and background of the qualified producer can far outstrip the efforts put out by the video tape operators for the simple reason that they have spent years in experimentation, research and practice, in developing those particular qualities.

I feel there is a great mistake being made when a controversy is developed between film and video tape. The film producers have no fight with tape, rather, they are intrigued by the possibilities it can lend to their own production operations and already they are experimenting on adapting the advantages of tape to the quality of their productions. It will be the eventual marriage of these two forms of visual art, combining the better



*Film and  
tape are two  
different  
things*

characteristics of both, which will be the ultimate in visual reproduction.

Let me also go on record on another phase of this subject. Advocates of tape have been proclaiming its eventual replacement of film for various aspects of television. Film commercials, programming, etc. Unfortunately these people are unknowingly exposing the most vulnerable aspect of tape. The creative and qualitative requirements of visual recording.

The reason for the tremendous use of film, not only in TV, but also in every other branch of communication, has been that the camera as used by qualified film producers, can achieve visual effects and creative qualities far superior to anything done live.

It is not consistent with the trend to more creative thinking on the part of advertising agencies, or anyone else for that matter, that a photograph of any live action fulfills a

(Please turn to page 64)



**YOUR SALES MESSAGE  
IS AS PERSONAL  
AND DISTINCTIVE AS  
A SIGNATURE**

When it is delivered on  
**KLZ RADIO** Denver's  
personality station!

**KLZ RADIO**  
personalities come  
through to the listener  
like old friends...  
with a believable  
sales story.

Names like Starr Yelland,  
Art Gow, Pat Gay  
and Johnny Wilcox are  
household words in Denver.

When they speak, Denver  
listens and BUYS!

**LET THESE KLZ RADIO  
AIR SALESMEN SELL  
FOR YOU!**

*Call your KATZ man or  
LEE FONDREN, Denver.*

# **KLZ-Radio**

**560 ON THE DIAL IN DENVER**

**CBS FOR THE ROCKY MOUNTAIN AREA**

# RADIO RESULTS

## GENERAL MERCHANDISE

SPONSOR: Henderson's Curb Market

AGENCY: Direct

**Capsule case history:** Henderson's Curb Market, which deals in general merchandise, recently purchased a schedule on KNOE, Monroe from 7 to 10 p.m., Monday through Friday. The owner, Roy Henderson, was not entirely sold on nighttime radio, so at the suggestion of Edd Routt, v.p. and general manager of KNOE, test announcements were scheduled offering a lighter to the first 12 customers who came to the store as a result of the KNOE announcements. Within 10 minutes Henderson's had given away the last lighter, and decided to continue its plan to sponsor *Henderson's Party Line*. Henderson's is open 24 hours a day, but their midnight to 6 a.m. business did not justify expenses. Shortly after the store began its radio schedule Henderson announced they would close at midnight. "We received so many complaints from irate listeners that we were forced to remain open 24 hours," he said. "Sales have risen considerably and we plan to continue sponsorship of our program."

KNOE, Monroe, La.

Program

## FURNITURE

SPONSOR: Gibson Furniture Co.

AGENCY: Direct

**Capsule case history:** The Gibson Co., Tuscaloosa, Ala., had advertised its furniture and appliance lines in newspapers, and results were only fair. It decided to try radio, but wanted a schedule that would give the best possible advantage in terms of programming, audience and selling. The answer seemed to be a schedule of participations running for six weeks on WJRD's *Homemakers Festival*, a special program featuring booking, home furnishing and fashion items. Results: During the initial schedule business at Gibson's has increased about 40%, and with additional schedules, has sustained itself. L. E. Maze, Gibson's mgr., attributes the success of the advertising to: 1) Pitch and programming are easily integrated. 2) A highly selective audience, with waste circulation kept to a minimum. 3) The show, broadcast from WJRD's auditorium, attracts a large live audience. "No other programming," Maze said, "could give us this kind of results. We feel pinpointing an audience is vital."

WJRD, Tuscaloosa

Program

## GENERAL MERCHANDISE

SPONSOR: W. T. Grant Co.

AGENCY: Direct

**Capsule case history:** A few months ago the W. T. Grant Co., McCook, Nebr., decided to try a package of one-minute announcements on KXXX, Colby, Kansas, a Farm & Home Radio station. McCook is located more than 80 miles from Colby, has its own radio station and daily newspaper. Grant's discontinued its other advertising during its campaign on KXXX in order to pinpoint the cause of any sales increase. For two weeks prior to the KXXX schedule, Grant's had a traffic count of 2,193 and 2,043 respectively. During the week the spot schedule ran, the store's traffic count jumped to 2,842—an increase of 39%. In addition, Grant's showed a 62% gain in volume over the two weeks prior to the schedule. "Even at this distance and under the fire of local competition, KXXX was able to outproduce in a way my other advertising could not do," stated Grant's John Kelley. "I am well pleased with the results of this campaign and am planning to use similar schedules in upcoming promotions."

KXXX, Colby, Kans.

Announcements

## FINANCE

SPONSOR: Seattle 1st Loan Co.

AGENCY: Direct

**Capsule case history:** Seattle 1st Loan Co., with branches throughout Washington State, became concerned with the poor results of its established advertising. The advertiser had allotted a large budget to print, and had plunged into newspaper ads, in color and with detailed copy, to sell "Ready Credit." Reaction was negligible. Consensus was that the firm's newspaper exposure was weak, and that print lacked the impact necessary to sell credit in today's market. One branch felt that radio might be the answer, and it purchased a short-term schedule on KPQ at a cost of \$152 as a test. Results were immediate: business jumped at this branch, on some days as much as 50% over the previous dollar volume lent out in Seattle. Seattle 1st further reported that not only had the schedule been its most effective advertising, but was the lowest cost of all media used in terms of returns per advertising dollar spent. The over-all result has been a new approach to its advertising for all branches.

KPQ, Seattle

Announcements



# A "BUMPER CROP" WE DIDN'T "PLANT"!

Would that all ads were this simple and beautiful! We ran a bumper strip promotion a while back, and the response was substantial. But little did we realize what a "depth reaction" we had achieved until this unsolicited picture arrived in the mail. No pious pronouncements from us about these youngsters being future WWDC customers for you. We'll let the photo—and the spirit that prompted it—speak for itself. We add only this—as well as being Washington, D. C.'s #1 radio station (May Pulse), we are now "the mike behind the bike"!

*Radio Washington*

# WWDC

REPRESENTED NATIONALLY BY JOHN BLAIR & CO.

# WHEELING 37<sup>TH</sup> TV MARKET

\* Television Magazine 8/1/58

## One Station Sells Big Booming Ohio Valley

### NO. 13 IN A SERIES: **CHEMICALS**



With the deep salt wells supplying the essential brine, and the broad Ohio River furnishing economical transportation facilities, a rich, thriving chemical industry has arisen in the bountiful WTRF-TV area. Typical is the Columbia-Southern Chemical Corporation at Nitro, W. Va., just south of Wheeling. Here more than 1,000 employees are engaged in the production of chlorine, caustic soda, chlorinated hydrocarbons, ammonia and titanium tetrachloride. The more than \$5 million annual payroll dollars help make the WTRF-TV 39-county area a super market for alert advertisers.

For complete merchandising service and availabilities, call Bob Ferguson, VP and General Mgr., at Cedar 2-7777.

National Rep., George P. Hollingshead Company

wtrf tv

Wheeling 7, West Va.

316,000 watts NBC network color

### CULLIGAN

(Continued from page 35)

extends to broadcasting and advertising. He has disdain for the stand-patters and the stay-putters, thinks men of reflection and reason contribute most to action which counts.

Joe Culligan reserves a portion of each day to reflect. His reflection may be spurred by reading (at least three books a week for the past five years: currently a U. of Michigan history series, a Toynbee book and a mystery thriller, some philosophy by Ortega) or listening to music (Russian music has been a special study for the past two years) or even staring into clouds from a plane window (he's on trips at least twice a month). But the reflection is earth-bound, leading to such specifics as the over-all strategy which he devised three years ago for NBC, and from which he has not deviated. "The means may be changed many times," he says, "but the basic approach to what we want has never been altered."

In his view, "Reasoning impels action: it's the ergo or the therefore." He wonders whatever happened to the "therefore"—the simple conclusion from which two is based on the premise of one added to one.

In reflection, he has come to many conclusions about radio. He thinks networks inevitably must move into some form of transcribed or taped program service for affiliates, and that the best kind of programming will continue to be news and public service offerings, and music.

"You can't solve a problem unless you state it. We've stated it with radio. We know there's no one big victory but, instead, there is a series of small successes which add up."

"TV is the entertainment medium, except for music; radio's forte is an intellectual appeal based on broad news and public service coverage." He sees all of the networks rising slowly from the current plateau of income after an inpouring of faith and advertiser money which enables them to expand news and writing staffs, stress quality and service.

Network radio is an expert communications system, but "it matters little if your communication isn't sound and clear and well thought out." Radio's strengths also lie in its mobility and portability, the fact that it goes everywhere with people, and in its appeal to the imagination.

"That's really why radio has an intellectual appeal, though that may be a misunderstood adjective. It encourages people to think and to imagine, and some people would rather do this than take the easy way out with the kind of spoon-feeding you get in TV."

Radio "can't hold on to its old forms and live in this TV age. Network radio was a patched up thing collapsing slowly, but we established some hallmarks and milestones in the rebuilding process," he comments.

He sees the average market five years from now as having a top independent and a top network affiliate switching for No. 1 market position, with a diminution of straight music and news activity. His thinking: a strong independent should and will have to build a local news department of competent people.

Joe Culligan is a man of many interests as well as all-media experience. He's a former space salesman, movie production executive, TV sales chief. He's still a marketing man and a writer. He's spoken on highly individualized Culligan themes before a dozen college groups in the past year, and is currently working with a second major foundation on the development of a bridge city—a plan by which the excess population would be accommodated by cities built as bridges over bodies of water.

The bridge city plan is detailed in a seven-page document which is concerned with the fact that there will be seven billion people in the world by the year 2,000 contrasted with only two billion now. "One way to absorb this exploding population is to get off the planet, and this we'll do without doubt. But we need also to find more living and working and growing space here."

He delights in vocal fisticuffs with all comers, and in less volatile activities, such as weekend golfing and supervising pony rides for his four youngsters in suburban Rye.

Joe Culligan tends to agree with his image as described by the friend who said he was a mixture of St. Thomas, Freud and Machiavelli. ▀

**WNJR**  
negro radio for  
metro new york

# **SPONSOR'S 13th AIR MEDIA BASICS**

---

**A valuable desk-tool.  
Out this week!**



## ALWAYS... a jump ahead

The vibrant enthusiasm of staying a jump ahead of our contemporaries is a vital part of all personnel at KONO in San Antonio.

It's an enthusiasm that keeps listeners' ears keenly tuned to the times . . . far first in news . . . finest in music.

It's an enthusiasm that keeps San Antonio's largest radio audience buying at fever pitch . . . day after day.

For remarkable facts about the "jump-ahead" KONO . . . see your

**KATZ AGENCY**  
REPRESENTATIVE

5000 Watts • 860 KC

**KONO**

JACK ROTH, Mgr.

SAN ANTONIO, TEXAS

National and regional buys  
in work now or recently completed

## SPOT BUYS

### TV BUYS

**The Nestle Co., Inc.**, White Plains, N. Y.: Campaign gets off in top markets for Zip, a chocolate syrup additive. Schedules start 3 August and run through December, with mostly kid show participations. Buyer: Enid Cohn. Agency: McCann-Erickson, New York.

**Kellogg Co.**, Battle Creek: Supplementing half-hour kid strips with late afternoon minutes, nighttime minutes and chains. 13-week flights start 3 August. Buyer: Tom Brennan. Agency: Leo Burnett, Chicago.

**General Mills, Inc.**, Minneapolis: Schedules kick off late this month in scattered markets for its new Caramel Puffs cereal, and run through December. Daytime minutes in and around kid's shows are being placed. Buyer: Roy Terzi. Agency: Dancer-Fitzgerald-Sample, New York.

**Helena Rubenstein, Inc.**, New York: Schedules are being placed for its various cosmetic lines, to begin 8 August and run through mid-December in about 28 markets. Night minutes are being used, with frequencies varying. Buyer: Maxine Cohn. Agency: Ogilvy, Benson & Mather, New York.

**Pillsbury Co.**, Minneapolis: Going into selected markets with schedules for its Refrigerated Coffee Cake. Flights are for six weeks; daytime minutes. Buyer: Rudy Marti. Agency: Campbell-Mithun, Minneapolis.

**The Quaker Oats Co.**, Chicago: Buying half hours for Aunt Jemima and Ken-L products in all West Coast markets except L.A. Schedules start late September for 40 weeks. Buyer: Harry Furlong. Agency: J. Walter Thompson, Chicago.

**Procter & Gamble Co.**, Cincinnati: Some new activity in various markets for Camay Soap beginning late this month. Daytime minutes are being used, frequencies depending on market. Agency: Leo Burnett, Chicago.

### RADIO BUYS

**Gillette Co.**, Boston: Campaign to reach teenagers is being prepared for its adjustable razor. Total number of markets as yet has not been determined, but it will be a major promotion, with minute announcements in the very top d.j. shows throughout the country. Buyer: Ray Stone. Agency: Maxon, Inc., New York.

**National Cranberry Assn.**, Hanson, Mass.: Push for Ocean Spray Cranberry Juice starts 3 August in top markets. Daytime minutes are being set for 13 to 26 weeks, depending on market. Buyer: Trow Elliman. Agency: BBDO, New York.

**American Can Co.**, New York: Initiating a campaign in about 20 markets to promote the sale of beer in cans. Four-week flights, daytime minutes, start 3 August. Buyer: Joe Burbeck. Agency: Compton Adv., New York.

FIRST CLASS  
PERMIT NO. 47613  
New York, N. Y.

**BUSINESS REPLY MAIL**

No Postage Stamp Necessary if Mailed in the United States

**5¢ POSTAGE WILL BE PAID BY**

**-SPONSOR**

**40 East 49th Street  
New York 17, New York**



SPECIAL INTRODUCTORY OFFER

Please send me the next 26 issues of  
**SPONSOR** and bill me later for only \$4.

Or check here to take advantage of SPONSOR's money-saving, long term rate—104 issues for only \$12.

Name \_\_\_\_\_

Title \_\_\_\_\_

Company \_\_\_\_\_

No.  
Off.

Address \_\_\_\_\_

City \_\_\_\_\_

Zone \_\_\_\_\_ State \_\_\_\_\_

Check here if this is an extension of your current subscription

# ROBIN HOOD

starring Richard Greene...a proven success  
for 4 years on network...now available in  
143 exciting episodes for strip programming!



143

*A powerful film library of dramatic adventures...each one a different exploit of America's favorite hero! This great show has won critical acclaim from educators and teachers everywhere...hearty approval from parents and children. Sponsors report tremendous rewards in sales and brand identification.*

#### **ROBIN HOOD PROMOTIONS ARE READY AND WAITING!**

*Over 33 approved and popular tie-in promotional items built around Robin Hood make this one of the most importantly promotable shows ever presented!*





# ROBIN HOOD

A MOST

FABULOUS BUY



Produced by Sapphire Films, Ltd.



OFFICIAL FILMS, INC.



25 West 45th Street  
New York 36, N. Y.  
PLaza 7-0100



what a feather in your cap  
when you strip-program Robin Hood

*Response to Robin Hood\* has been proved in four successful years of network. Now, top, ARB ratings give Robin Hood a terrific send-off for syndication...with ratings still going up! ■ Reaction is quick: A Philadelphia station held a contest based on a sponsor's product... received over 28,000 replies in one month!*

## CHERAMY

Continued from page 37)

others—as well as chums, boyfriends, etc.—to contribute entries, votes and sales."

A large crop of contestants meant sufficient time to parade them on television—the second time element, says a.e. Dyson, "One 15-minute participation per week in about 15 markets was all the budget would allow, and 13 weeks was all the time we had. We wanted to run through 36 contestants per city, devoting six weeks to the campaign to this; the remaining seven to introduction (2 weeks) and wrap-up (five weeks)."

The obvious conclusion: the contests would have to be made part of the shows. And the obvious problem: to sell the stations on the idea and to show them it wouldn't be as big a job as it sounded."

Specifically, the station and program personality would:

(1) Choose six contestants per week for six weeks from photograph entries

(2) Provide one-minute interviews with each during the weekly April Showers participation

(3) Tabulate the votes (a postcard counted for one vote, proof of purchase 25)

(4) Shoot an interview kine of the local winner

(5) Ship kine to New York for judging of national winner by Cheramy.

By letter and telephone, the agency was able to line up virtually all the markets it was after: New York, Chicago, Detroit, Boston, Pittsburgh, Washington, Baltimore, St. Louis, Cleveland, Dallas-Ft. Worth, Minneapolis-St. Paul, Columbus, Cincinnati, Oklahoma City, Tulsa.

Stations were supplied with production kits containing:

- Over-all instructions
- Outline script for each week of the campaign
- Promotional material
- Recordings of theme music (limited rights to the old "April Showers" standby were purchased)

• Two commercials; a 90-second contest commercial for use during the first eight weeks, a 60-second product commercial to be used during the last five weeks while the national winner was being selected.

Notably absent from this campaign

were the following stock ingredients most campaigns rely on heavily:

• *Station merchandising.* In-store activity by the stations was not requested by Cheramy ("After all," says Dyson, "they were doing enough as it was"). Because of the time element involved, the agency itself was able to do very little at this level. Plainly, the excitement of the contest would have to carry the campaign.

• *Easy-to-remove proof of purchase.* The time element also prevented Cheramy from producing a standard, easy-to-remove device which could be torn from all products. Instead, the metal cap on the talc had to be stepped on or otherwise flattened (under postal regulations) before mailing; the rim had to be removed from the plastic top of the deodorant talc package; the paper liner inside the can of dusting powder had to be fished out. "In other words," says Dyson, "a real will to send in proof of purchase had to exist."

On top of this, it often required real ingenuity on the part of station personalities to demonstrate the necessary trampling, cutting or tearing involved in reducing the cap or extracting the liner.

With these handicaps on the one hand and advantages (a full 15-minute segment built around the promotion) on the other, Cheramy's 13-week push for increased shelf space and new accounts began.

From an early check with stations, it became obvious that most of the contestants were being entered by persons other than the entry herself. In other words, while Cheramy was capitalizing on the teen-age participation angle, the audience was not limited to this group.

The contestants, however, took an active interest in matters once they had been entered. One contestant in Tulsa talked a supermarket manager into setting up an April Showers stand close to the check-out counter and letting her personally sell "votes" for herself. She liquidated 10 dozen deodorant tales in three hours.

Interest in the high schools was spontaneous, too. One high school principal made a personal reminder over the loud speaker system to the student body to watch and "get behind" a classmate up for judging that week. Interest among high schools is an area Cheramy and the agency will stimulate next year, along

with in-store merchandising. Ease of extracting proof of purchase is also in the plans.

Reasons that Cheramy will repeat its tv beauty contest next spring are outlined by Cheramy sales manager Bert Georgi:

• 491,000 votes were cast (one-half of these were accounted for by proof of purchase; meaning roughly 10,000, considering each cap or liner was worth 25 votes). Boston, for example, racked up 16,000 votes the first week.

• New accounts were opened in many areas; in others, wholesaler interest was quickened. Examples: (1) rack jobbers reported selling twice as much merchandise in May as any other month, (2) a three-month supply of deodorant talc by normal standards lasted one rack jobber but five days.

• Retail drug interest—a difficult area for the toiletries manufacturer because of lack of display space, self-service and other convenience factors—was perked up. Several wholesalers mentioned increased business coming from the druggist's "want book" rather than their own special sales effort. In other words, with all the drawbacks of drugstore selling, druggists were running out.

That the tv campaign was a definite stimulus over past efforts is attested to by toiletry merchandizer Irving Feldman, president of Zelart Drug Co. in Long Island. "Interest spread like wildfire through the normally tough supermarket and chain buyers," Feldman told SPONSOR.

A suspenseful moment occurred in Tulsa where Cheramy found its "Miss April Showers." Chief prize, a Rambler Metropolitan, had been purchased from Knotts Rambler Ranch. At the last moment, Manager Warren Lepley found himself sold out and had to make a personal trip to Detroit to get the car, a "mishap" he attributes to accelerated interest in the line created by the contest.

A further note to the April Showers success story: The winner, 16-year-old Sharon Calvert, will probably be featured in the contest commercials and merchandising next year. This year's contest spokeswoman will be otherwise occupied. Hired by agency v.p. Tom Ellington (son of the agency's president), professional model Nancy Meredith became young Ellington's bride last Saturday.

# **WRAP-UP**

## **NEWS & IDEAS**

### **PICTURES**

#### **ADVERTISERS**

P&G has taken over the top market share in still another field: layercake mix.

The P&G brand involved is Duncan Hines (Compton). The No. 2 and No. 3 brands now among layercake mixes are General Mills' Betty Crocker (BBDO) and Pillsbury (Burnett).

Layercake sales represent over two-thirds of the flour mix business.

**SITTIN' ON TOP** of bottle tops—exactly 174,588—is Bob Waddell, host of *R. C. Dounce Party* on WFMY-TV, Greensboro. Tops were votes in "Miss Royal Crown" contest

**ALABAMA'S ENTRY** for "Miss Universe," Pat Sullivan, gets approval of Ben McKinnon (l), gen. mgr., WSGN, Birmingham (co-sponsors of contest), Wayde Preston, star, *Colt .45*



"MISS SOUTH PACIFIC FOR 1959" (holding flowers), is joined by runners-up in contest staged by KINT, El Paso and RCA Victor to promote Southwest premiere of show in that city



At this time, Philip Morris will not reveal the fall lineup of stations, because, as expressed by the ad manager, "Does Macy's tell Gimbel's?"

Agency for Alpine: DDB.

Another new 'porosity paper' cigarette on the market: Spring, to be introduced by P. Lorillard this week in Philadelphia and Providence via radio and tv spots. Agency: L&N.

#### Campaigns:

• **Jacob Ruppert Brewery and Merkel, Inc.** have joined hands to kick-off a one-month beer and knockwurst campaign. The theme: "Knock, knock for Knickerbocker and Merkel Knockwurst." The campaign is highlighted by a heavy advertising program, including 10 prime-time tv spots per week on WRCA-TV, WCBS-TV, WABC-TV and WNEW-TV, all in New York. The 99 radio spots per week are featured on WOR, New York; WHLI, Hempstead; WRIV,

Riverhead and WTAC, Patchogue, L. I.

• **General Mills** will introduce its Betty Crocker Instant Mashed Potatoes nationally this week. Plans call for a heavy schedule of daytime and nighttime tv spots, to run through October.

• **FM sales: RCA Victor** (out of Grey), to promote its new Van Cliburn record release, has purchased a heavy schedule of spots on WFLN, Philadelphia; WASH, Washington; WLDM, Detroit and KFSR, San Francisco.

**Strictly personnel:** **Leonard Colson**, named advertising director of Pharma-Craft Corp. . . . **Thomas Dillon**, v.p. and treasurer of BBDO, elected to the board of directors of Advertising Research Foundation . . . **Kudo: I. L. "Ike" Eskenasy**, executive v.p. of Lestoil, cited for outstanding achievements in the merchandising field by the Merchandising Executives Club.

## AGENCIES

**Lennen & Newell**, apparently impressed by the share that a Dick Clark special got recently, has prevailed upon Lorillard to spot his *World of Talent* show in the ABC TV Sunday 10:30-11 period this fall.

That will make four successive programs on ABC that night with cigarette sponsors. The other three and sponsors: *Lawman*, R. J. Reynolds; *The Rebel*, L&M; *The Alaskans*, L&M.

*World of Talent* had previously been set for Wednesday 8-8:30 p.m. (Because of the switch ABC is thinking of putting a live show in the Wednesday 7:30-8:30 p.m. span.)

**Agency appointments:** Midas Muffler Co. to **Edward H. Weiss & Co.**, Chicago . . . Pharmaco, Inc. for three of its proprietary drug products, from Ellington & Co. to **Brown & Butcher** . . . E. C. DeWitt & Co.,

**POSTERS FOR RADIO** are new sales tool for KNX, L.A. Taking look-see are (l to r) Jim Wechsler, Myer Print Shop; Phil Hillman, KNX; Ralph Abell, Heintz & Company; Jim Donohoe of Pacific Outdoor Advertising



**FIRST IN THE D.J. DERBY**, Stan Nelson (r), of WCPO, Cincinnati, receives congratulations from Bill Dawes, program director. Contest competitors were d.j.'s from the area



**HIS NAME IN LIGHTS:** That's the prize David Madsen won in contest staged by KOIL, Omaha. Here he is presented with an additional bonus from Steve Shepard, station manager—a season's pass to theater



**HERCULES AND THE D.J.'S** is Boston's offer at this Hollywood-type premiere of new movie. Displaying "added attraction" poster are WBZ d.j.'s. Short was film about them

proprietary drug manufacturer billing \$200,000, from Bryan Houston to **Tatham-Laird** . . . Roberts Dairy Co., Omaha, billing \$350-400,000, to **Bnehanan-Thomas**, Omaha . . . Corinthian Broadcasting Corp., to **Henry J. Kaufman & Associates**, Washington, D. C. . . American Car & Foundry division of ACF Industries, from Hicks & Greist to **Charles W. Hoyt Co.** . . . Independent Avocado Growers & Shippers of California, billing \$125,000, to **Armstrong, Fenton & Vinson**, San Diego . . . Dot Records to **Wade Advertising**, Los Angeles . . . Schick Safety Razor Co., for a new product it will introduce in the East, to **Robinson, Jensen, Fenwick & Haynes**, Los Angeles.

**Name change:** Smalley, Levitt & Smith, Los Angeles, becomes the Charles Levitt Co. with the withdrawal of Jack Smalley from the agency.

**Thisa 'n' data:** Jobs Unlimited, advertising personnel service, has bought out the 39-year old Walter Lowen Placement Agency . . . Anniversary note: **Edward Kahn**, v.p. of the Victor A. Bennett Co., New York, presented with a set of golf clubs to mark his 10th year with the agency.

**On the personnel front:** Royall Smith, to a v.p. and creative group head of Lennen & Newell . . . Richard Hall, elected president of Jackson, Haerr, Peterson & Hall, Jefferson City, Mo. . . Donald Carter and Donald Devor, to v.p.'s of William Esty . . . John Petrie, to v.p. heading the media department at William Hart Adler, Chicago . . . Ross Legler, F. Michael Carroll and Maurice Seulfort, to v.p.'s at Compton . . . Herbert Kuscher, new marketing and sales development director of Kameny Associates, New York . . . Fred Lida, Edward Hunt and Lee Zahorik, to the copy department of SSC&B . . . Robert Nemeik and Larry Larson, to the farm group copy staff at Aubrey, Finlay, Marley & Hodgson, Chicago.

**Ampex received, this week, an order from the National Educational Tv and Radio Center, New**

## York, for \$2.5 million of Videotape Tv Recorders for 43 U. S. educational tv centers.

According to Ampex, this is the largest single order for Videotape recorders the company has received to date.

Deliveries to the 43 stations will start next week, with production expected to be finished by October.

**New innovations and developments should lead the tv and radio industry to greatly-increased sales during the second half, 1959, according to Jack Beldon**, v.p. and gen. mgr., RCA Victor Home Instruments.

Some of the developments Beldon cited at the International Home Furnishings Market in Chicago last week:

"Tv sets that automatically play a pre-selected 12 hours of programming; tv set that converts into a living-room table, and vastly improved remote control tv—both in color and black and white."

**Another development at RCA:** The Electron Tube Division introduced a new tv camera tube for "high quality performance" in color and black-and-white tv cameras.

This **RCA-7513** features precision construction and includes accurate alignment of each section of the tube with respect to the tube axis and maintenance of a high degree of uniformity for the location of all electrodes and interelectrode spacings.

Because of the precision construction, the three images produced within a color camera are practically identical in geometry.

**Appointment:** Ampex Corp., as sole authorized U.S. distributor of Mareoni tv cameras, tv equipment and broadcasting equipment.

**New addition:** At **KETV**, Omaha, an automatic video gain control amplifier—built and installed by the station's engineering staff. Purpose: to maintain automatically uniform clarity and brightness of the tv picture.

**Personnel note:** George Hagerty, engineering manager for Westinghouse Broadcasting, elected chairman of the Institute of Radio Engineers' Professional Group on Broadcasting.

## FILM

The syndication arm of all three tv networks took a closer look at international business last week and each found a cause for optimism as to world outlook.

Here's what happened:

• **ABC Films** reported it is now represented in every tv market in the world by virtue of its recent representation agreements with Merma Entertainments for Australia, Le Lax in Europe, TV Inter-American in Latin America and Kane Lynn Edward Romero in the Far East.

• **CBS Films** found a 25% increase in its over-all 1959 foreign business as likely compared to 1958 grosses.

• **CNP (NBC Films)** pointed to Canada where it accomplished a 65% increase in business through July over last year. CNP is represented by Fremantle of Canada.

**Programming:** MGM-TV will offer *Thin Man* reruns (72 episodes) as its first syndication property.

**Consolidation:** Guild Films and Vic Tanny gymsnasiums have merged and will operate under the collective name of Vic Tanny Enterprises. Guild has been active in battering tv product and Tanny has been a large spot user. John Cole remains head of the tv and film operation.

**Sales:** MCA's *Shotgun Slade* has been signed to Jax Beer through Fitzgerald Advertising of New Orleans for 19 markets in Louisiana, Texas, Oklahoma and Alabama; other national sponsors of the show are R. J. Reynolds via Wm. Esty, Holsum Bakery in all Arizona markets, Schoenli Brewing in Dayton, Ohio and Dorvan Coffee in Alabama market among 25 stations reported as buying of the show are WGN-TV, Chicago and KDKA-TV, Pittsburgh . . . KCOP-TV, Los Angeles, has purchased Trans-Lux TV's *Encyclopedic Britannica library* . . . CNP's *Bad 714* to KNTV, San Jose; KTNT-T, Tacoma; WMAR-TV, Baltimore; WSJS-TV, Winston-Salem; WJX, Jacksonville; WEAT-TV, West Palm Beach; KVOA-TV, Tucson; KCM-TV, Texarkana; WDMJ-TV, Maquette; WHEC-TV, Rochester;

HIO-TV, Dayton, and WFMJ-TV, Youngstown.

**Video-tape note:** Officials of two service companies, Mark Armistead and Glen Glenn, visited WBTV's color tape facilities in Charlotte to consider merging into a new company to be equipped with video-tape vans which could serve the West Coast. WBTV is the only two-unit color-tape operation in the country and is at present the only broadcaster other than NBC-TV using RCA equipment.

**More sales:** WPIX reports its car-on-plus-live series *Three Stooges inhouse with Officer Joe Bolton* is sold out with latest buyers General by via Webb Associates, Miles Labs a Wade Advertising. Mayo through Fletcher Richards, Calkins and Holton, Bosco through Donahue and Joe, Colgate-Palmolive via Ted Bates and V. LaRosa through Hicks and Reist . . . MCA's Paramount features WTRF-TV, Wheeling, and KCMO-TV, Kansas City.

**Commercials:** Music Makers reports completion of pre-scoring for General Foods' Tapioca commercials to be filmed by Elliot, Unger & Elliot.

**Additional sales:** ITC's *Brave Stal-*  
*on* to Drake Bakeries through Young & Rubicam and Chunkie Chocolate through Grey on WPIX, New York . . . WPIX's syndicated *Russian evolution* and/or *Cold War-Berlin Crisis* sold to the following local advertisers: Great Western Savings Bank on KTTV, Los Angeles; Greater Miami Federal Savings and Loan Assn., WTVJ; Plasterer's Institute, First Federal Builders and Domestic Motors (Studebaker) on WGN-TV, Chicago; Calso gas and Boston Globe on WBZ-TV, Boston; American Beer on WJZ-TV, Baltimore; Milwaukee Gas Co. on WXIX and WITI; Twin Cities Federal Savings on WTCN, Milwaukee; Pilot Life on WFMY-TV, Greensboro and WBTV, Charlotte; Oldsmobile and Volkswagen dealers

on WTVT, Tampa; Savarin Coffee on WPIX, New York . . . Additionally, WBAL-TV, Baltimore, reports purchase of *Secret Life of Adolph Hitler*, another WPIX documentary.

**Further sales:** UAA reports sales in 14 different categories of motion picture product in the past two weeks, ranging cartoons to feature film libraries. Stations involved in the purchases are KGUN-TV, Tucson; WSOC-TV, Charlotte; WRVA-TV, Richmond; WITN, Washington, N.C.; WSPD-TV, Toledo; WJTV, Jackson; KETV, Omaha; WTVT, Tampa; WAFB-TV, Baton Rouge; WLBZ-TV, Bangor; WDBJ-TV, Roanoke; WCTV, Tallahassee; WSJV-TV, Elkhart; KGBT-TV, Harlingen; KBTW, Denver; WCIA-TV, Champaign; WTVR, Richmond; KVKM-TV, Monahans; WJAR-TV, Providence; CBLT-TV, Toronto; CHCH-TV, Hamilton; CKSO-TV, Sudbury; CBMT-TV, Montreal; CFQC-TV, Saskatoon; CBUT-TV, Vancouver; PGTB, Prince George; KHTV, Portland, Ore.; WSPA-TV, Spartanburg; WANE-TV, Fort Wayne; WFRV-TV, Green Bay; WHDH-TV, Boston;

KCRA-TV, Sacramento; WTIC-TV, Hartford; WXEX-TV, Richmond, and KRTV, Great Falls.

**Strictly personnel:** Jerry Kirby named northeastern sales manager for Ziv . . . J. Remi Crasto will represent NTA international in the Far East and Near East . . . Jerry Franken named public relations director for NTA.

## NETWORKS

Chevrolet was the leading brand advertised on network TV during May, with gross time billings at \$796,534, according to TVB.

Gross time billings for the three TV networks in May rose to \$52.1 million compared with \$48 million for the like month in '58, while January-May billings registered \$261 million over \$239 million in Jan-May, '58.

Following the TVB list of estimated expenditures of the top 15 network brand advertisers and the top 15 network company advertisers for May, 1959 (based on LNA-BAR gross time costs figures):

## "SECOND can be beautiful"

Miss Carolyn Melton of Cherow, S. C., exemplifies southern charm by winning runner-up honors in the 1959 Miss Universe contest held at nearby Myrtle Beach.

South Carolina's more than 2.13 million citizens cannot possibly be covered by the first TV market stations alone. WBTW offers you easy access to South Carolina's second sociable million largely free from effective competition. Check NCS #3 totals for South Carolina TV stations. One good look and you'll agree "Second Can Be Beautiful."



Serving South Carolina's SECOND Biggest TV Market

**WBTW**  
FLORENCE, S.C.



**WNJR**  
negro radio for  
metro new york

THE JEFFERSON STANDARD BROADCASTING COMPANY represented nationally by CBS TV Spot Sales

A 354,390

WBTW 214,600

C 193,480

Total U.S.  
audience in thousands  
based on NCS average.

D 179,600

RANK	BRAND	GROSS TIME COSTS
1.	Chevrolet	\$796,534
2.	Kent	762,687
3.	Anacin	752,526
4.	Colgate	681,848
5.	Tide	625,530
6.	Camel	581,432
7.	Gleem	562,820
8.	Ford	546,164
9.	Bulova	532,489
10.	Phillies Cigars	523,894
11.	L&M Filter	448,809
12.	Dodge	442,608
13.	Dristan	440,608

RANK	COMPANY	GROSS TIME COSTS
1.	P&G	\$4,561,339
2.	Lever	2,687,803
3.	Colgate	2,073,064
4.	American Home	2,053,041
5.	General Motors	1,795,471
6.	General Foods	1,550,306
7.	R. J. Reynolds	1,345,421
8.	P. Lorillard	1,166,647
9.	General Mills	1,159,254
10.	Gillette	1,089,766
11.	Sterling Drug	1,081,615

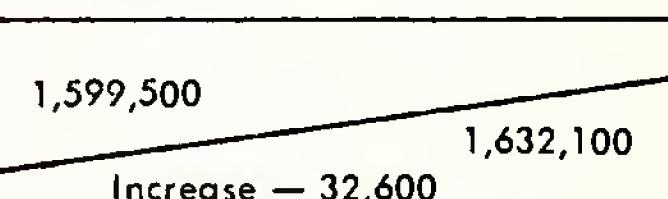
. . . and **WOC-TV**

**FOR BEST  
COVERAGE  
IN THE  
NATION'S 47th  
TV MARKET**

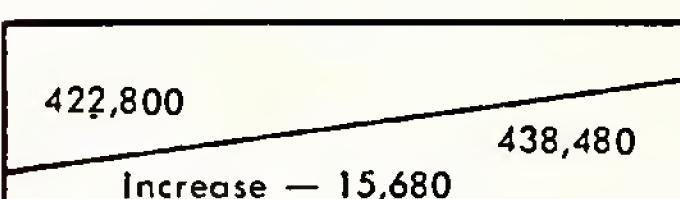
(Davenport, Iowa — Rock Island — Moline, Illinois)

The Largest Market between Chicago and Omaha . . . Minneapolis and St. Louis . . . the 47th TV market in the nation.

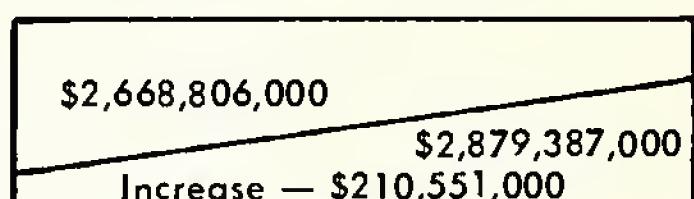
Population  
1958      1959



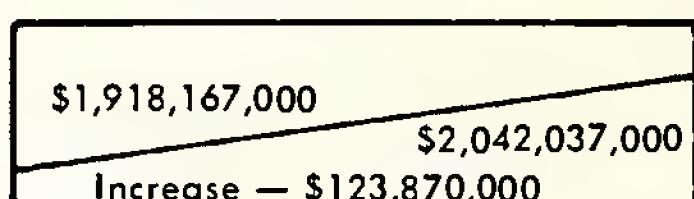
TV Homes



Effective Buying Income\*  
1958      1959



Retail Sales\*



\*Sales Management's "Survey of Buying Power — 1959"



Col. B. J. Palmer  
President  
Ernest C. Sanders  
Resident Manager  
Pax Shaffer  
Sales Manager  
Peters, Griffin, Woodward,  
Inc., Exclusive National  
Representatives

THE QUINT CITIES

DAVENPORT } IOWA  
BETTFENDORF }

ROCK ISLAND  
MOLINE  
EAST MOLINE }



WOC-TV is No. 1 in the nation's 47th TV market—leading in TV homes (438,480), monthly coverage and weekly circulation — day and night — as reported in the Nielson Coverage Service No. 3, Spring, 1958. For further facts and latest availabilities, call your PGW Colonel . . . NOW!



WOC-TV Davenport, Iowa is part of Central Broadcasting Co., which also owns and operates WHO-TV and WHO Radio, Des Moines, Iowa

12.	Liggett & Myers	1,043,190
13.	Chrysler	911,640
14.	Bristol Myers	906,453
15.	American Tobacco	885,243



**Network tv sales:** The National Academy of Recording Arts and Sciences will follow the Oscar and Emmy awards via award-winning ceremonies for 10 categories, on NBC TV, Sunday, 29 November, 8-9 p.m., for the **Watchmakers of Switzerland** (C&W) . . . NBC News Department will survey problems currently facing the nation's schools via a *Back To School* special on Tuesday, 25 August, 8-9 p.m. for the typewriter division of **Remington-Rand** (Compton) . . . Fred Astaire, 14 Emmy-awards winner for his performance on NBC TV last season, will star in a live musical Wednesday, 4 November, 9-10 p.m. on NBC TV for **Chrysler Corp.** . . . Grocery Products division of Armour & Co. (FC&B) will participate in four ABC TV shows next season: *Cheyenne*, *Adventures In Paradise*, *The Untouchables* and *The Alaskans* . . . It was Tums that gave an ABC-TV salesman a \$1 million order on the back of an American Airlines envelope on a plane—and not American Airlines as noted in a previous issue.

**Thisa 'n' data:** Late-night tv star, Jack Paar, celebrates the second year of his NBC TV show this week . . . Name change: *Hotel de Paree*, western slated on CBS TV next season, to *Sundance* . . . NBC Radio's *Monitor* toured the Mogen David Wine Corp.'s winery in Chicago last week, airing the show from the sponsor's plant.

**Promotion:** CBS TV is sending to agencies large prints depicting famous people uttering their thoughts on Women to promote the network's hour-long daytime broadcasts dubbed *Women*.

**People on the move:** Frederick Pierce, to manager of research for ABC TV . . . Julian Goodman, di

**WNJR**  
negro radio for  
metro new york

rector of news and public affairs and **Elmer Lower**, manager of news in Washington, NBC . . . **Edgar Sheldon Jr.**, assistant to the president for national affairs and **Joseph Jacobs**, assistant to the president for legal and broadcasting division affairs, AB-PT . . . **Aaron Bournstein**, regional sales head, headquartered in Salt Lake City, for Intermountain Network.

## RADIO STATIONS

**WRCA**, New York, is introducing what it calls a "new, easy-to-listen-to" concept: 'Wall-to-Wall music.'

Here's how the term is defined: personalities will play only records that have a rich, full-dimensional sound. They will not play any small combo, tinkling piano, or the like.

The station's evening newscasting will also be revamped, with Ken Banghart functioning as an "editor-in-chief" or a combination coordinator-newscaster.



### Ideas at work:

• **Fun in the studio:** **WLLY**, Richmond, Va. is airing a series of gag promotions, offering listeners unusual items. The first of these: railroad ties. Current promotion is for a "Fobel Vetzer"—a product not yet invented, but with capabilities of doing anything. Station reports dozens of orders now pouring into the studio.

• **Sponsors on WSAZ**, Huntington, W. Va. are giving away money—that is, what the station dubs as "happy money." The idea: with each purchase, the customer of a participating business receives the like amount of his expenditure in "happy money." The four-week promotion ends 15 August, when WSAZ will hold a "happy days auction" in a local theater where people receiving the "money" can bid for merchandise.

• **Saluting the movies:** **KWK**, St. Louis begins a "Movie Musical Salute" project this week. The ideas: (1) highlighting, via special programming, music from pictures from 1928 to the present; (2) musical salutes to the movies every half-hour for two weeks; (3) 60-second film trailer to be shown on every theater screen thru 15 August; (4) lobby displays in every theater (furnished by KWK) during the same period; (5) displays in record retailers, and (6)

on-the-air promotions and newspaper ads.

• **The buried bride:** **WQAM**, Miami, arranged for a newly-wedded couple to spend a two-week honeymoon in a bomb-proof shelter as an experiment in connection with civil defense. Upon completion of the experiment, station will send the pair to Jamaica for an all-expense paid honeymoon.

• **On hand to welcome in the 49th state:** **KPHO**, Phoenix, went to Alaska to tape a 12-hour program of the Admission Day activities. Highlight of the show was a live 70-minute broadcast from Juneau, describing the raising of the 49-star flag.



**Increasing their networks:** **Intermountain Network** has added these four stations as affiliates: KEXO, Grand Junction and KLVC, Leadville, Col.; KXXL, Bozeman, Mont., and KOBH, Hot Springs, S. D. . . . The **QXR Network** is entering Massachusetts for the first time via the addition of WTAG-FM, Worcester.

**Station purchase:** Burt Harris & Associates, **KSPR**, Casper, Wyo., from Donald Hathaway, for \$149,982. Broker: Hamilton-Landis & Associates.

**Thisa 'n' data:** **RAB** is launching a new sales campaign aimed at the \$33 billion supermarket industry, including sales tools for member stations containing presentations, case histories, sales ideas and the like . . . **RTES** will start its 1959-60 Time Buying & Selling Seminars at the Hotel Lexington in New York 10 November this year . . . **KCMO-FM**, Kansas City, has filed application to increase its antenna height and power from 56,000 watts to 65,000 watts ERP . . . **WOV**, New York, and Associate Grocers of Harlem are set for mutual promotions, with station's symbol "Wovbug" on display in all AGH stores, and the latter broadcasting on the station.



**About personnel:** **Eugene Weil**, v.p. and general manager, Tuschman Broadcasting Corp. (WABQ, Cleveland) . . . **Harry Sullivan**, sales manager, WENO, Nashville . . . **James Doyle**, sales manager, WLLY, Richmond . . . **Donald Stanley**, lo-

cal sales manager, WDBJ, Roanoke . . . **Judy Mischel**, sales service manager, Good Music Broadcasters, New York . . . **Chett Carmichael**, promotion manager, WDAS, Philadelphia . . . **Jack Lantry**, director of promotion and p.r., KALY, Spokane . . . **Freeman Hover**, director of station promotion, KEYZ, Williston, N. D. . . . **Ray Armand** has resigned as executive v.p. of Continental Broadcasters to purchase a station in the far west. Replacing him: **Col. George Aubrey Crump**.

**Add to new personnel appointments:** **Parker Daggett**, sales mgr., WRIT, Milwaukee . . . **Julius Talton**, local sales mgr., WAPI, Birmingham . . . **Bennett Scott**, gen. sales mgr., WIND, Chicago . . . **Anthony Bello**, sales mgr., KMOX, St. Louis . . . **Nick Pagliara**, v.p. in charge of sales, KADY, St. Charles, Mo. . . . **Joe Moffatt**, news director, **Ed Thomas**, assistant news director and **Sid Shaw**, news staff of WSLS, Roanoke . . . **Ed Winton**, assistant to the president and chairman of the board, Connie B. Gay Enterprises, Washington, D. C. . . . **Cal Perley**, vice president in charge of all Kenyon Brown radio stations . . . **Kelly Wofford**, mgr., KITE, San Antonio, Texas . . . **Robert F. Nims**, mgr., WNEB, Worcester, Mass. . . . **Earl F. Reilly, Jr.**, mgr., KING, Seattle, Wash.

## TV STATIONS

**During 1958, I.D.'s accounted for 11.1% of the total dollars spent in spot tv, according to TvB figures.**

The amount: \$56,825 million out of \$511.77 million spent in spot tv during 1958.

The comparison:

### # COMPANIES

SPENDING	I.D.	%
OVER	BILL-	IN-
YEAR	INGS	CREASE
\$50,000		
1956 155	\$46,806,000	
1957 159	48,856,000	+ 4.4%
1958 189	56,825,000	+16.3%

**WSFA-TV**, Montgomery, Ala., has been sold by **WKY Television System, Inc.**, for \$2.5 million to the **Broadcasting Company of the South**.

The BCS also operates **WIS-TV**,

Columbia, S. C., and WIST, Charlotte. G. Richard Shafto as executive v.p. executed the contract for BCS. Carter Hardwick continues as general manager for WSFA-TV.

**Insurance companies are upping their tv budgets at a greater rate than the average for other classifications in tv, according to Tvb.**

The figures, for the first five months, 1959:

- In network tv, gross time expenditures for insurance companies totaled \$4.5 million—an increase of 48% over the like period last year.

- In spot tv, gross time expenditures were \$786,000—a 22% increase over the first quarter 1958.

Leading spot advertisers included Associated Hospital Service & United Medical Service, National Assn. of Insurance Agents, Equitable Life, Mutual of Omaha, State Farm Mutual Auto Ins. and National Life & Accident Ins. Co.

Prudential was the leading network tv insurance company, with gross billings at \$1.6 million, followed by Mutual of Omaha with billings at \$1 million.

**NAB's Tv Information Committee expects its newly-created Tv Information Organization staffed and operated by 1 October.**

(TIO is being formed to conduct an industrywide campaign ballyhooing tv's contribution to American life.)

At its meeting in New York last week, the Committee:

- Received contributions from the tv networks totaling \$195,000 for the first year's operation. The individual breakdown: ABC, \$45,000; CBS, \$75,000 and NBC, \$75,000.

- Set up three subcommittees—program, structure and personnel.

- Approved sending pledge forms to tv stations asking annual contributions of four-times a station's highest quarter-hour rates to become sponsors of TIO.

Members of the pro tem Committee at the meeting included: Clair McCollough, Steinman Stations; C. Wrede Petersmeyer, Corinthian; Willard Walbridge, KTRK-TV, Houston; John Hayes, Washington Post Broadcast Division; Michael Foster, ABC; Charles Steinberg, CBS and Kenneth Bilby, NBC.

## REPRESENTATIVES

**Edwin Medcalfe, v.p. in charge of Weed Tv Corp.'s West Coast offices, moves to New York next week as the newly-created national sales manager.**

His position: directing sales in nine Weed offices and assisting in the formulation of plans and policy in Weed's research, marketing and management services department.

**Rep appointments: KHFI, Austin, to Good Music Broadcasters, New York . . . KZIX, Ft. Collins, to B-N-B, Inc., Time Sales as West Coast reps.**

**On the personnel front: Larry Gentile, general manager of the new Detroit office of Forjoe & Co. . . . Mark Hanlon, to Ohio Stations Reps in Cleveland as assistant general manager . . . John Francis, to the sales department of CBS Radio Spot Sales . . . Forrester Johnson, account exec., PGW, Hollywood.**

## SPONSOR ASKS

(Continued from page 47)

creative purpose. No good visual effect is merely photographic. That is why art directors go to such tremendous effort to achieve unusual effects.

And I doubt very much if any advertising agency is willing to sacrifice the creative theme of its advertising to satisfy the financial end.

Eventually both of these ends will be achieved, and I feel that they will be achieved when the best combined qualities of film and video tape are merged for the ultimate in visual creation.

**William Miesegaes, pres., Transfilm Inc., New York**

The only "conflict" between film and tape exists in the minds of those who may not fully understand the techniques and functions of each medium. They presuppose that because both systems record visual images they are completely interchangeable. Today, this is not true. However, when tape production techniques are more highly developed a greater degree of interchangeability will exist.

**Ray Ellingsen**



## HOTOGRAHY

can give  
your  
photographic needs  
the kind of  
attention  
you like  
... backed by  
experience  
and artistry!

Simply call  
DElaware 7-7249  
or write to  
12 E. Grand Ave.  
Chicago

**Thisa 'n' data: WVEC-TV, uhfer in Norfolk, Va., has been awarded the grant for vhf Channel 13 in that market . . . Beginning this fall, KMSP-TV, Minneapolis-St. Paul, will carry four one-half hour ABC TV p.m. shows . . . Kudo: WNEM-TV, Flint, Mich., cited by the Mayor of Bay City for its *The Seachest* children's program.**

**Strictly personnel: William Zimmerman, to local sales manager, WTVN-TV, Columbus, O. . . . Michael Cary, to director of continuity, WNTA-TV-AM-FM, Newark, N. J. . . . James Henneberry, director of promotion, KPLR-TV, St. Louis.**

Tape offers decided advantages over film in the recording of *live* telecasts for delayed or repeat broadcasts. But, as a substitute for commercials ordinarily destined for film, tape must contend with other factors which might preclude its use or, at the very least, bring tape costs and production time up to those of film.



*Tape and film will be used side-by-side as need dictates*

Two important differences in current tape and film production techniques exist in lighting and direction. With tape, using multiple tv cameras to shoot a commercial in a continuous run-through necessitates "flat" lighting, which permits minimal control. (All too often this lighting is very cruel to actors.) Continuous run-through also limits direction and puts a greater burden on the performers. The proponents of tape frequently praise this lack of detailed direction for the "spontaneity" it offers. This in a single telecast, like a live commercial, can be appealing. However, I cannot see the logic in repeated airings of "spontaneous" actions, as spontaneity and repetition are psychologically antipathetic. Further, the client must approve his commercial "Johnny-on-the-spot."

Motion pictures, on the other hand, are shot scene-by-scene permitting maximum lighting control and direction. Image "modeling"—the placement of dimensional lighting—shows off both actor and product at their very best.

Under the current system of production tape is quick and perhaps less expensive than film. Relatively speaking (hours vs. days), speed has rarely been a factor in the making of commercials. It is highly doubtful that economy alone will rule agency thinking. The investment in tv commercials is, by far, the least of the charges involved in tv advertising . . . yet it is certainly the most important.

But, handled like film, i.e., scene-by-scene lighting and single camera shooting, the quality of the tape im-

age can be excellent, and the storytelling greatly sharpened by maximum direction. This method, however, must bring the cost and time element of tape production into line with film.

Another important consideration is the traffic in a saturation tv spot campaign. Even if quantity dups of the original taped commercial could be reproduced at reasonable cost and played by every tv station, the bulk alone of a tape shipment would be overwhelming and the costs prohibi-

tive. A one-minute 16mm film print can practically be mailed in an envelope. Kinescopes would seem to be the only answer. But, why use tape in the first place if kines will ultimately be used?

The answer here may well be that both film and tape will be used side-by-side as the need dictates. And, as I believe that the production techniques for tape ultimately will be similar to film, it will be the experienced film-maker who will be responsible for producing it.

*Ask the man who gets around...*

**WDBJ  
is  
one  
of the  
best  
buys  
in  
television  
. . . anywhere!**



WDBJ-TV covers 53 counties . . . where there are over 400,000 television homes, \$2 billion in retail sales. You can buy into this rich market economically and effectively, for WDBJ-TV furnishes highly rated shows at comparatively low cost to you.

For example, WEATHER SPECIAL and LATE EDITION at 11:00 PM

nightly delivers viewers for \$1.14 per M on a 5 Plan; 90 cents on a 10 Plan.\* This receptive audience is almost totally adult. Powerful sales-producing merchandising support provided, too!

It will pay you to take a closer look at WEATHER SPECIAL and LATE EDITION and other "best buys" offered by WDBJ-TV.

\*all cpm's based on March, 1959 NSI

ASK YOUR PGW COLONEL FOR CURRENT AVAILABILITIES

**WDBJ-TV** CHANNEL 7

Maximum Power • Maximum Height

ROANOKE, VIRGINIA



**SPONSOR**

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIRECT ON PAGE

AM

YOUR TRADE PAPER

I inform, interpret, analyze, advise, question, compliment and complain. I am the heartbeat of your industry.

As my issues tick by, I record the pulsations of your industry—its strengths and weaknesses, its triumphs and failures, its hopes and regrets.

I live to serve. I live to serve your industry that is also mine.

My sense of service means many things. More than just words-in-print to keep you posted, my sense of service also means projecting the significant facets of our kaleidoscopic industry in sharpest focus for all to see.

It means fighting for industry advances, sometimes in the face of bitter opposition.

It means providing you with fact-and-figure tools to help you do your job better.

It means painting a positive picture of our industry, a picture so plausible that even the most carping critic cannot deny its validity.

It means adding moral stature to our industry whether the issue be Code compliance, rates, or ratings. It means a personal code of conduct that permits me, with clean hands, to urge highest standards on our industry.

I am the heartbeat of our industry. As you can see, I am also its conscience.

How well I do my job only you are qualified to judge.

I am proud to be your trade paper. I promise to serve you in every way at my disposal.

I am SPONSOR.

*How well SPONSOR does its job is partially revealed by agency-advertiser surveys of reading preferences. We'll be happy to send you summaries of the two latest.*

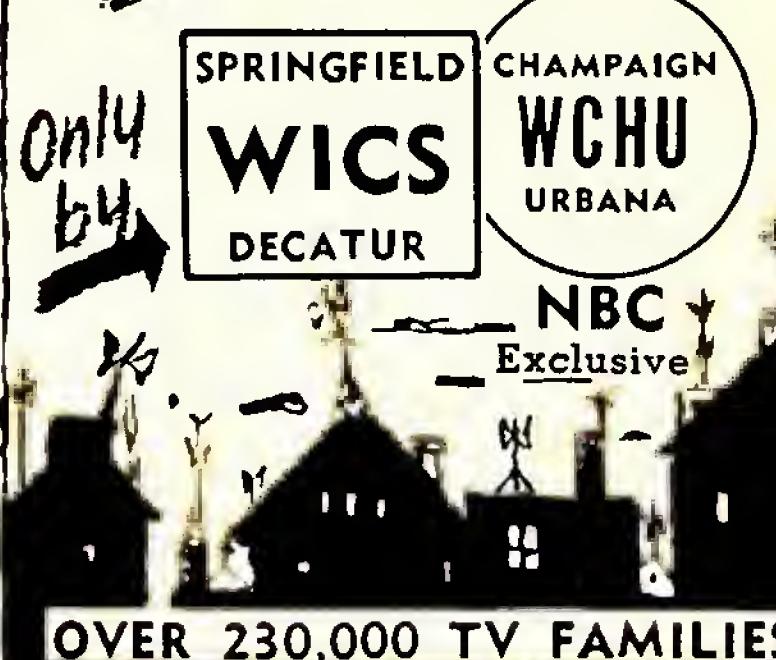
- SPRINGFIELD
- DECATUR
- CHAMPAIGN-URBANA

"Where Mid America Lives and Buys..."

**NEW 59<sup>th</sup>\***

METROPOLITAN MARKET

**NEW GRADE "A"**



OVER 230,000 TV FAMILIES

AVAILABILITIES: YOUNG TV



**52.6%**

SHARE OF AUDIENCE  
IN A COMPETITIVE,  
3-STATION MARKET\*

More audience than all other El Paso stations combined! That's what the latest ARB gives KROD-TV (\*February 1959.) And that's why KROD-TV is the "must" buy to reach the vast West Texas-Southern New Mexico market.



**KROD-TV**  
**EL PASO, TEXAS**

Dorrance D. Roderick, Pres

Vol Lawrence, V.-Pres. and Gen. Mgr

REPRESENTED NATIONALLY BY THE BRANHAM COMPANY

### TV CO-OP

(Continued from page 43)

	Allow- ance	Films	Other material	Allow- ance	Films	Other material
Proctor Elec.	*	*		National Gypsum		
Regina Corp.	*		*	Asbestos Prod.		*
Geo. D. Roper Sales	*	*	*	National Homes	*	*
Roto-Broil	*	*	*	Republic Steel Kitchens	*	*
Scoville Mfg. Hamilton-Beach Div.		*		Republic Steel Corp.		
Sunbeam	*	*	*	Truscon Div.	*	*
Tappan	*		*	F. C. Russell	*	*
Waring Prod.	*		*	Storm Windows of Alum.	*	
Westinghouse Elec. Major Appliance Div.	*	*		U.S. Plywood		*
Whirlpool	*	*	*	U.S. Steel Homes	*	*
<b>Auto Accessories &amp; Equipment</b>						
Armstrong Rubber	*	*		<b>Confections &amp; Soft Drinks</b>		
Arvin Ind.	*			E. J. Brach	*	*
Clifton Mfg.	*			Chunky Choc.	*	*
Commercial Solvents	*	*		Coca-Cola	*	*
Dayton Rubber	*		*	Cott Beverage	*	*
DuPont				Dr. Pepper	*	*
Organic Chem. Dept.		*		Charles E. Hires	*	*
Firestone Tire & Rubber	*	*		Hollywood Brands	*	
B. F. Goodrich	*	*	*	Royal Crown Cola	*	*
Gould-National Batteries		*		Pepsi-Cola	*	*
Gulf Oil	*	*		Seven-Up	*	*
Lee Tire & Rubber	*	*	*	Squirt	*	*
Midas, Inc.		*		<b>Drugs &amp; Remedies</b>		
Mohawk Rubber				Beltone Hearing Aid	*	*
Seiberling Rubber	*	*		Block Drug	*	*
U.S. Rubber—Tires Div.	*	*		Bristol-Myers		
<b>Automotive</b>						
American Motors		*		Products Div.	*	
Chrysler				Campana Sales		
Chrysler Div.	*	*		Carley Co. Div.	*	*
Dodge Div.		*		Dictograph Prod.		
DeSoto Div.	*	*		Acousticon Div.	*	*
Ford Motor				Grove Labs., Inc.	*	*
Ford Div.		*		McKesson & Robbins		
M-E-L Div.		*		McKesson Labs. Div.	*	*
General Motors		*	*	Rexall Drug		*
Spartan Aircraft				S.S.S. Co.	*	*
Mobile Homes Div.		*	*	Warner Lambert Pharm.		
World-Wide Auto.		*	*	Co., Family Prod. Div.	*	*
<b>Beer-Wine-Alc</b>				Zenith Radio		
Ballantine		*		Hearing Aid Div.	*	*
Carling		*	*	<b>Food Products</b>		
Falstaff		*	*	American Kitchen	*	*
M. K. Goetz	*	*	*	Armour	*	*
National	*	*		Atlantis Sales	*	*
Peter Hand	*	*	*	Atmore & Son	*	*
Miller	*	*	*	Blue Plate Foods,	*	
West End	*	*	*	Bowman Biscuit	*	
<b>Building &amp; Construct. Materials</b>				Breast-O-Chicken Tuna	*	*
Acme Steel				Brooks Foods	*	
Geneva Kitchens	*	*		Burnham & Morrill Co.	*	
American Houses	*		*	California Packing	*	
Anderson Corp.				Chicken of the Sea	*	*
Butler Mfg.	*	*		College Inn	*	
Johns-Manville Sales				Gerber		
Jones & Brown	*	*	*	Baby Foods Div.	*	
Miller Metal Prod.				Glidden Co.		
Beautycraft Kitchens	*			Durkee Foods	*	
				Green Giant	*	
				Hawaiian Pineapple	*	*
				H. J. Heinz		
				Marketing Div.	*	
				International Milling	*	
				Junket Brand	*	*
				Kitchens of Sara Lee	*	*

(Please turn to page 74)

# WASHINGTON WEEK

25 JULY 1959

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PUBLICATIONS INC.

The difficulty in getting even a Lar Daly repealer moving in Congress illustrates the jitteriness with which legislators approach the equal-time question—so important in their own political lives.

Take what happened in the House Commerce Committee this week: It had been slated to act on the question the first of the week but disagreements forced a postponement.

The bill it has under consideration was more restricted than the one approved by the Senate Commerce Committee, which shied away from large scale changes in Sec. 315 but did exempt straight newscasts, panel discussions, news documentaries and panel shows.

As for the House committee it seemed inclined to steer clear on including panel shows and documentaries. Some wanted to narrow the measure still farther.

FCC commissioner Robert E. Lee has made an eloquent plea for the moving of all tv to uhf.

He predicts outright that the current FCC negotiations with the military for more vhf space will end in failure, and says the only way to secure enough channels for all of the stations of the future is to move to uhf right now.

Meanwhile, the FCC majority was moving right along in adding new vhf assignments. In other words, in the opposite direction. Columbus, Ga., got one. The Commission started the ball rolling toward adding new vhf channels to Montgomery or Birmingham, Ala., to Sacramento, San Francisco, or Reno, Nev., and to either Fresno or Bakersfield, Cal.

Commission action on as many as 17 other major markets with fewer than three vhf assignments was expected before the August recess.

The Lee dissent was delivered to the Senate Commerce Committee, which in the past has called for consideration of a move of all tv to uhf. However, even here the Lee dissent appeared to be falling on deaf ears, since many on the committee have cooled on uhf.

Rep. Oren Harris (D., Ark.), chairman of the House Legislative Oversight subcommittee, told the House that the group continues to keep a sharp eye on broadcasting, as administered by the FCC.

Meanwhile, the Senate Judiciary subcommittee under Sen. John Carroll (D., Colo.) this week started its own probe of Federal regulatory agencies. Carroll has hinted that his group might eventually get into the juicy grounds already covered by Harris. The start promises to deal with more technical matters, however.

Harris noted that his group is currently taken up more with speeding up the work of the regulatory agencies and making them more efficient. But he made it clear that the probing eye remains on off-the-record approaches in contested cases, trafficking in licenses, mergers and "pay-offs" as between competing applicants.

The "Atlanta case" has been closed: All stations whose licenses had been held up because of alleged lack of programming balance had their licenses renewed without hearings.

This leaves the whole question of FCC authority over programming still in the category of "regulation by lifted eyebrow," to quote chairman Doerfer. None of the commissioners are quite sure whether this end of the case portends greater or less FCC attention to station programming.

# FILM-SCOPE

25 JULY 1959

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Considering the eances for optimism and gloom facing syndication at mid-summer, you might describe the field as invested with a split personality.

This schizoid condition stems from the fact that there are more and bigger syndication spenders before but fewer places where they can spend their money.

Let's take the bright side first. The regional gates have opened wide and new advertisers and distributors have entered the picture, creating such situations as these.

• NEW BUYERS: Carling with CBS Films' Phil Silvers in 63 markets and Lucky Strike on a two-show spread, adding Ziv's That Man Dawson in 11 cities.

• NEW SELLERS: ITC's maiden syndication entry, Four Just Men, has five deals worth \$750,000: Schaefer beer, Standard Oil of Texas, the Crosley stations and the 40-station CBC line-up. UA-TV is also making a syndication debut with The Vikings.

Another upbeat is repeat spending such as Budweiser's renewal on NTA's U. S. Marshall and this flock of regionals on new shows: Falstaff's Coronado 9 (MCA), D-X Sunray's Grand Jury (NTA), Ballantine's Shotgun Slade (MCA) and Lucky Strike's Lock-Up (Ziv).

But there's a debit side posing such possibilities as:

- 1) The newwork's recapturing more 7:30-11 p.m. option time.
- 2) Syndicators trimming production in anticipation of a time shortage.
- 3) On-the-fence spenders, as a consequence, shifting to announcements instead of programs rather than face troubles of clearing and holding time slots.

Les Harris is leaving a v.p. post at CBS Films to become international managing director of production for ITC.

With 6 years in production and management at CBS Films, Harris may help to solve this ITC problem: How to produce tv film series in England and elsewhere abroad that will be acceptable to network film buyers in the U. S.

One of the toughest problems facing established syndicated shows is the threat of a forced time-period switch after the show has built up a good rating.

A study of April and June ARB reports in six major markets at 10:30 p.m. on Saturday indicates a 45% average dip in ratings for reshuffled shows compared to only a 6% summer slump for shows that remained in their time periods.

Note how in these three markets the average ARB went down from 25.1 to 13.8:

CITY	SHOW	OLD TIME SLOT (April ARB)	NEW TIME SLOT (June ARB)
St. Louis	Death Valley Days	26.8	16.5
New York	Sea Hunt	25.1	12.8
Philadelphia	San Francisco Beat	23.4	12.1

Now, note how in these three other markets, where there were no schedule changes, the average rating in June (21.3) was practically the same as April's (22.4):

CITY	SHOW	APRIL ARB	JUNE ARB
Pittsburgh	State Trooper	31.9	24.4
Detroit	Sea Hunt	23.2	21.6
Boston	U. S. Marshall	12.1	18.0

(In the chart at top, station changes resulted from network time recaptures.)

**It took ITC's Cannonball series on trucking adventures to bring about the first major spending by a trucking company in tv.**

The show was purchased by Garrett Freightlines of Salt Lake City on the seven markets Skyline Network: KSL-TV, Salt Lake City; KBOI-TV, Boise; KID-TV, Idaho Falls; KLIX-TV, Twin Falls; KSLF-TV, Butte; KFBB-TV, Great Falls and KOOK-TV, Montana.

Garrett is one of a number of companies that normally do not use tv but have created special budgets at one time or another for syndicated shows devoted to their particular industry.

**Syndication will have to rely increasingly on 7 p.m. time periods this fall since there won't be more than five half-hours a week open after 7:30 p.m. in three-station markets.**

The five half-hours are: 7:30 p.m. and 10:30 p.m. on Thursdays on ABC stations, 7:30 p.m. Tuesdays on CBS affiliates and 10:30 p.m. Sundays and Tuesdays on NBC outlets.

**Feature film participation buyers can increase their reach by as much as 40% to 80% with night-to-night rotation as compared to fixed position schedules.**

According to a Nielsen study for WBBM-TV's Evening Performance, four week coverage advanced from 21% to 29% for one-night a week exposure and from 25% to 45% with two-night exposure under the new rotation method.

**The syndicated documentary specials produced and sold by WPIX, New York, are apparently proving that unusual programing will create its own market.**

Automobiles, gasoline, banks, insurance, newspapers, homebuilders, foods and beers are among the types of sponsors that bought The Russian Revolution and the Cold War in major cities. (See Wrap-Up for details, p. 61.)

In addition to the prestige element for local advertisers, shows of this type with just a single full-hour to buy don't involve the need for a year-round budget.

## COMMERCIALS

**Small and medium sized film producers in the commercials field are experimenting with new ways of using video-tape systems and are increasingly optimistic on their role in tape.**

A spokesman for the Film Producers Association in New York told FILM-SCOPE: "It's the producer who'll find the right uses for video-tape in commercials. At the moment network and studio tape facilities are being used mostly to record live commercials, and not to discover innate production possibilities."

FPA members have invested an estimated \$1.5 million on tape equipment and experimentation to date, but only three have their own facilities: Elliot, Unger & Elliot, Filmways and Termini.

**Several tv commercials have reportedly been made on video-tape only to be subsequently produced on film.**

This has led to a crossfire of comment between two camps.

Say the film men: Tape can't capture film's quality and creativity and it's better to be slow with film than sorry with tape.

Say the tape men: Tape is excellent for fast delivery for network schedules and there's no reason why it can't be used as a rehearsal or testing device for a film commercial that will get a long-range spot schedule.

# SPONSOR HEARS

25 JULY 1959

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PUBLICATIONS INC.

There's an exciting battle for power going on in one of the big drug companies. Spearheading one faction is the heir-apparent of a founder (who heads a division) and a college roommate of his.

NBC TV appears to be picking and choosing when it comes to putting out for color.

Because of the economics of residual uses, the network has decided to limit the color for Riverboat to three episodes. On the other hand, it will absorb the additional costs for color of the Ford Tuesday night extravaganzas.

Several stations have found out recently that P&G is pretty sensitive about how its name is used in promotion pieces listing it among the station's sponsors.

In the event P&G hasn't been on the station—or merely used it for a quick test schedule—Cincinnati dashes off a letter to the station putting the record straight.

Tang has become the biggest seller for any single brand in the General Foods family—even after changing its appeal-target in the middle of the battle.

The powdered drink found that if it was going to get anywhere, it would have to focus its commercials on children—not adults.

Here's how Alcoa and Goodyear make sure that their alternate sponsorship on NBC TV Monday nights never starts a hassle over who gets which script:

Their respective agencies—Y&R and F&S&R—hold story-line meetings and flip a coin for first choice.

The producer, Screen Gems, sits in between.

The penchant of McCann-Erickson's Marion Harper for suddenly and frequently dashing off to all points of the globe is symbolized by this gag making the rounds of Madison Avenue:

Some of his account men were having lunch when one of them asked:

"Have you seen Marion Harper lately?"

"He flew to Europe this morning," remarked another.

Inquired a third: "Was it for all day?"

Revlon's plan to include Schick in at least three of its 90-minute shows is bound to pose a touchy discount problem for CBS TV.

The question: Is Schick entitled to benefit from the discounts accruing to Revlon, since the latter company owns but 20% of the Schick stock?

NBC TV not so long ago had a similar nut to crack in the case of Whirlpool, in which RCA holds a 20% interest.

The network's decision: not to include Whirlpool in any discounts granted RCA.



## Now... pick an effect from more than 150 possibilities!



Here's the ultimate in convenience for selection and presentation of program effects—the all new RCA Special Effects System. Key circuitry for each effect is contained in plug-in modules. Any ten effects may be pre-selected—simply plug ten modules into the control panel. Each module has illuminated symbol showing the effect it will produce. Slide an effect out—slide another in—it's just that easy. You get just the right effect to add that extra SELL to your programs and commercials.

**SIMPLIFIED CONTROL**—Push-buttons put effects selection at your fingertips. Push the buttons below the illuminated symbol and you are ready to go "on-air." Wipes and transitions are controlled by a standard fader lever for simple foolproof operation.

**UNLIMITED VARIETY**—The complete complement of 154 special effects includes wipes, split-screens, picture insets, block, wedge, circular and multiple frequency patterns. In addition, the system will accept a keying signal from any camera source to produce a limitless variety of effects—inset letters, drawings, trademarks; self-keyed video insets, and traveling mattes.

**THE BEST EFFECTS WITH LESS EFFORT**—Mix color and black-and-white. Enjoy exceptionally clean transitions . . . the most exciting effects ever conceived! And get them with the least amount of effort possible.

Ask your RCA Broadcast representative for complete information. Or write to RCA, Dept. WD-264, Building 15-1, Camden, N. J. In Canada: RCA VICTOR Company Ltd., Montreal



**RADIO CORPORATION of AMERICA**

BROADCAST AND TELEVISION EQUIPMENT, CAMDEN, N. J.



**My Mommy  
Listens to KFWB**

Use Pulse. Use Hooper. Use Nielsen. All three rate KFWB #1 in total audience in the L.A. area. Buy KFWB... first in Los Angeles. It's the thing to do!



6419 Hollywood Blvd., Hollywood 28 / HO 3-5151  
ROBERT M. PURCELL, President and Gen. Manager  
JAMES F. SIMONS, Gen. Sales Manager  
Represented nationally by JOHN BLAIR & CO.

**WOPA**

is the most effective sales force in the

**CHICAGO NEGRO MARKET**

with Chicago's Greatest Air Salesman

1490 kc.  
102.7 mc.

represented  
by  
Bernard  
Howard & Co.,  
Inc.



Same ownership as WDIA - Memphis

**TV CO-OP**

(Continued from page 68)

	Allow- ance	Films	Other material
Kraft	*	*	
Larsen Co.	*	*	*
Libby, McNeil & Libby	*		*
Mrs. Tucker's Shortening	*		
Pet Milk	*		
Rath Packing	*	*	*
River Brand Rice Mills	*		
Skinner Mfg.	*		
Star-Kist	*	*	
Stokely-Van Camp	*	*	
United Biscuit			
Keebler Biscuit Div.	*		*
Wilson & Co.	*	*	
<b>Footwear</b>			
Allen-Edmonds	*	*	
Desco	*		*
Dunn & McCarthy	*		*
Freeman			*
Gen. Shoe			
Fortune Div.			
Fortuner			
Jarman			
H. C. Godman	*		
International Shoe			
Friedman-Shelby	*	*	
Peters Branch	*	*	
Sundial	*	*	*
Winthrop	*		
I. Miller	*		*
A. E. Nettleton	*		*
U.S. Rubber Co.			
Footwear-Gen. Prod.	*		
<b>Furniture-Floor-Coverings-Wallpaper-Fabrics</b>			
Berkline		*	
Bigelow-Sanford Carpet		*	
Birge Co.	*	*	
Fieldcrest Mills	*		*
Harvard Mfg.	*	*	
International Furniture	*		
A & M Karagheusian		*	
Kenmar Mfg.		*	
Sandura	*	*	
F. Schumacher			
Waverly Fabrics Div.	*		
Scranton Lace	*		*
Sealy	*	*	
Serta Assoc.	*	*	*
Simmons	*	*	*
Taylor Bedding	*	*	*
Trimble	*		*
Wunda Weve Carpet	*	*	
<b>Gasoline-Lubricants-Fuels</b>			
Bardahl International Oil		*	
Cities Service Oil	*	*	*
Continental Oil		*	*
D-X Sunray Oil	*	*	*
General Petroleum	*	*	*
Humble Oil & Refining		*	*
Quaker St. Oil Refining	*	*	*
Richfield Oil Co. of N.Y.	*		*
Shell Oil	*	*	

	Allow- ance	Films	Other material
Sinclair Refining	*	*	
Socony Mobil Oil	*		*
South Penn Oil			
Penzoil Div.			*
Standard Oil (Ind.)			*
Sun Oil			*
Texas Co.	*		*
Tidewater Oil			*

**Hardware & Garden Supplies**

Burgess Vibrocrafters	*	*
Clinton Engines Corp.		
Chainsaw Div.	*	*
DeWalt	*	*
Fairbanks Morse	*	
Outboard Marine		
Lawn Boy Div.	*	*
Garfield Williamson	*	*
Magna Power Tool	*	*
Motor Wheel		
Appliance Div.	*	*
John Oster Mfg.	*	*
Porter-Cable Machine	*	*
Whitney Seed	*	

**Heating-Air Conditioning-Plumbing**

Amer. Radiator & Standard		
Sanitary Corp.		
Air Conditioning Div.	*	*
Armstrong Furnace	*	*
Borg-Warner		
York-Commercial Div.	*	*
Carrier	*	*
Chattanooga Royal	*	
Crane	*	*
Eureka-Williams Co.		
Williams Div.	*	*
General Electric		
Room Air Cond.	*	*
Lennox Industries		
A. O. Smith		
Permaglas Div.	*	*
U.S. Air Conditioning	*	*

**Household Furnishings**

Boonton Molding	*	*
Bridgeport Brass		
Copperware Div.	*	*
Doeskin Products	*	*
Idealware	*	
Kaiser Alum. & Chemical	*	*
Kirsch Co.		
Reynolds Metals	*	
Wear-Ever Aluminum	*	

**Insurance**

Mutual Benefit Health &		
Accident Assoc.	*	
Nationwide Ins.	*	*
State Farm Mutual		
Auto Insurance Co.	*	*

**Jewelry-Clocks-Silverware**

Ansmann	*	*
Benrus Watch	*	*
Bulova Watch	*	*

	Allow- ance	Films	Other material
Columbia Diamond Rings	*	*	
Elgin National Watch	*		
General Electric			
Clock & Timer Dept.	*	*	
Jean R. Graef	*		
Gruen Watch	*	*	
Hamilton Watch	*		
Helbros Watch	*	*	*
Jacques Kreisier	*		
Norman M. Morris	*	*	
Speidel	*		
R. Wallace	*		
<b>Miscellaneous</b>			
American Can	*		
Berlou Mfg.	*		*
John Dritz	*	*	
Household Finance	*	*	*
Niagara Therapy Mfg.	*	*	
ROTO-ROOTER	*	*	
<b>Music &amp; Entertainment</b>			
Columbia Pictures	*		*
Decca Records	*		*
Walt Disney Productions	*	*	*
Hardman, Peck	*		*
Kranich & Bach	*		*
Pacific Mercury Electric			
Thomas Organ Co.	*		*
Sohmer	*		
Universal Pictures	*		*
Warner Brothers Pictures	*		*
<b>Office Equipment &amp; Supplies</b>			
Eversharp	*		*
Joshua Meier	*		
Paper Mate	*	*	*
Remington Rand	*	*	
Royal McBee	*		
W. A. Sheaffer Pen	*		
Swingline	*	*	
White & Wychoff	*		*
<b>Paints-Varnishes-Enamels</b>			
American Marietta	*	*	
National Chemical & Mfg.			
Luminall Paints Div.	*	*	
National Lead	*	*	*
National Gypsum			
Paint Products Div.	*		*
O'Brien Corp.	*	*	
Pittsburgh Plate Glass			
Paint & Brush Div.	*		*
Valspar Corp.	*	*	
<b>Radio-Television-Electronics</b>			
Admiral	*		*
Altec Lansing	*		*
Bell Sound System	*		*
DeWald Radio Mfg.	*		*
Jensen Mfg.	*		
General Electric			
Radio Receiver Dept.	*	*	

	Allow- ance	Films	Other material
TV Receiver Dept.	*	*	
Magnavox	*		*
Motorola	*	*	
Olympic Radio & TV	*		
Packard-Bell	*	*	*
Philco	*	*	*
Pilot Radio	*		
RCA Victor			
Victrola Div.	*	*	
Stromberg-Carlson			
Special Prod. Div.	*		
Sylvania Elec.	*		*
Trav-ler Radio	*		*
Westinghouse Elec.			
TV-Radio Div.	*	*	*
Zenith Radio Corp.			
Radio-TV Div.	*	*	*
<b>Soaps-Cleaners-Polishes</b>			
Adell Chemical	*	*	*
Armour			
Household Soap Dept.	*	*	
B. T. Babbitt	*		*
Cellowax	*		*
Calgon	*		*
Clorox Co.	*		*
Colgate-Palmolive			

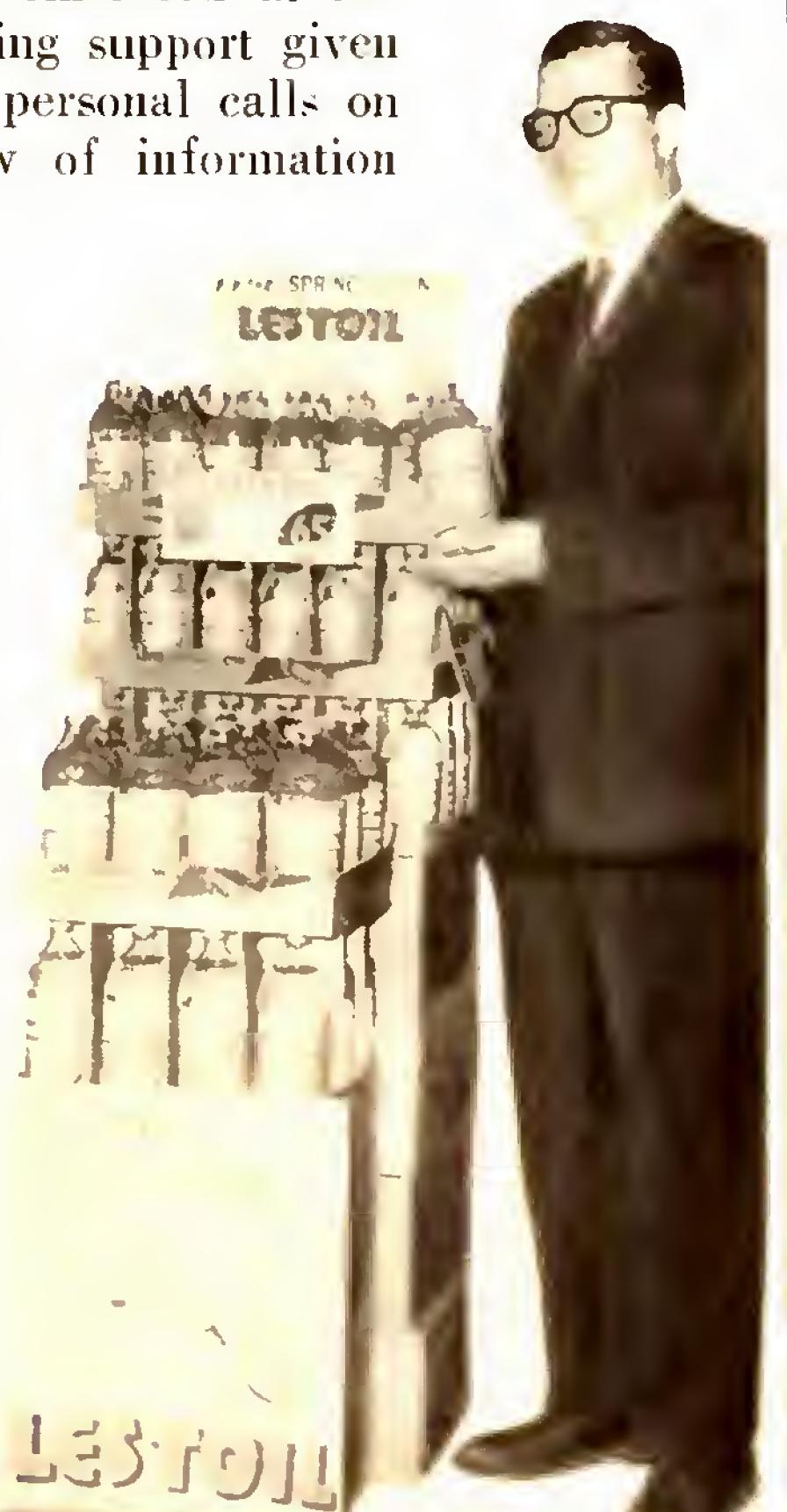
## LESTOIL'S Dollar Buys More on WKOW-TV

"Our saturation campaign is reinforced at the retail level by the merchandising support given us by WKOW-TV. Over fifty personal calls on grocers, plus a sustained flow of information through a merchandising letter has kept all our retailers informed of the sales support they can expect. Stocks are up, displays are up, shelf space is up, and SALES are up, thanks to the WKOW-TV's splendid support."

Thomas F. Morrissey  
*Sales Representative*  
Lestoil (Adell Chemical Co.)

"Thank you, Eleanor Miller of Jackson Associates, for the opportunity to demonstrate that your dollar buys MORE on WKOW-TV. And it SELLS more, too!"

Ben Hovel  
*General Manager*  
WKOW-TV



**WKOW**  
MADISON, WISCONSIN

**TV-ABC**  
**RADIO - 10 KW - 1070**

A SIGHT TO SEE!

**KTLE**

CHANNEL 6

Idaho's newest  
TELEVISION STATION

**BASIC NBC**

REPRESENTED NATIONALLY BY  
**FORJOE & COMPANY**

New York - Chicago - Los Angeles - Atlanta  
San Francisco - Philadelphia

CHECK ✓ and  
DOUBLE CHECK ✓

✓  
WTHI-TV offers the  
lowest cost per thousand  
of all Indiana TV  
stations!

✓✓  
One hundred and eleven  
national and regional  
spot advertisers know that  
the Terre Haute market is  
not covered effectively  
by outside TV.

**WTHI-TV**

CHANNEL 10 • CBS-ABC

**TERRE  
HAUTE**  
INDIANA

Represented Nationally  
by Bolling Co.



	Allow- ance	Films	Other material		Allow- ance	Films	Other material
Household Prod. Div.	*			Remco			*
Corn Prod. Refining	*		*	Transogram			*
Colgate-Palmolive				Dif Corp.	*	*	*
Toilet Articles Div.	*	*		Glamorene	*	*	
Coty		*	*	Gold Seal		*	*
Helene Curtis				Andrew Jergens	*	*	
Letheric Div.	*	*	*	Lever Bros.			
Products Div.	*	*	*	Soap Prod. Div.	*		
Eversharp	*	*		Noxon			*
Max Factor							
Pharm. & Spec. Div.							
Gillette	*	*					
Johnson & Johnson	*	*	*				
Lehn & Fink							
Dorothy Gray, Ltd.	*		*				
Lehn & Fink Div.	*		*				
Juliette Marglen	*		*				
Pacquin	*		*				
Remington Rand							
Electric Shaver	*	*	*				
Revlon	*		*				
Andre Richard	*		*				
North American							
Philips Co.	*	*	*				
Ronson	*	*	*				
Warner Lambert							
Pharm. Co.							
Family Prod. Div.	*	*	*				
<b>Sporting &amp; Hobby Goods</b>							
Arkansas Traveler Boats							
Bell & Howell	*		*				
Brunswick-Balke-Collender			*				
Eastman Kodak	*		*				
Enterprise Mfg.			*				
Evans Prod.	*						
General Aniline & Film							
Anasco Div.			*				
Graflex	*		*				
Internat'l Swimming Pool			*				
Kiekhaefer			*				
Lone Star Boat			*				
Outboard Marine			*				
Evinrude Div.			*				
Johnson Div.			*				
Picture Craft	*		*				
Polaroid			*				
Rawlings Sporting Goods			*				
<b>Toilet Requisites</b>							
Eliz. Arden Sales	*						
A. S. R. Prod	*		*				
Barbasol	*		*				
Hazel Bishop	*		*				
Chemway							
Lady Esther Div.	*	*	*				
Jacqueline Cochran	*		*				
<b>Toys &amp; Games</b>							
American Character Doll			*				
Amer. Metal Specialties	*		*				
Effanbee Doll	*		*				
A. C. Gilbert			*				
Ideal Toy	*		*				
Lionel	*		*				
Mattel			*				

**BBDO**

(Continued from page 33)

board and the creative plans board get together and co-ordinate their individual efforts and the final plans are submitted for "top-of-the-agency" approval.

As for the new associate media directors, any one of them can be called for consultation on another account than his own.

"We don't put any BBDO brains under a bushel basket just because we have an organizational chart," says Mike Donovan. Donovan, one of the new associate media directors came to BBDO from B&B about a month ago, is a veteran mediaman and was once broadcast media supervisor for Mc-E.

"The improvements in advertising media," he told SPONSOR, "are reaching a peak of sophistication."

"To give the client the planning in depth which is necessary to keep up with these improvements, the agency of today must itself grow more and more sophisticated."

One of the big areas of media improvements is in the development of the media "market mix." The marketing revolution that has been in progress for years has been forcing this upon media. Spot radio and tv have demonstrated the importance of flexibility to the modern ad campaign. To meet the new marketing demands, net radio has become as flexible as a willow wand. "And network tv," says Donovan, "is becoming more flexible now." On the print side of the picture, national magazines are affording market area mixes through split press runs for different regions.

"To appreciate and take advantage of this local market mix," says Donovan, "an agency has a growing need for greater depth of planning."

The new re-organization of BBDO media department is that agency's answer to the challenge.

## AGENCY GUYS

*Continued from page 39)*

lides and nine cuts on two transcriptions, to be rotated each with the other for a total of 11 spots a week. Fessiree! Here's a good-sized order you can really get your teeth into. So you start out with your work sheets and rough drafts setting up a rotation schedule. Oops! Two paragraphs later they reverse their field and give you a different rotation order than you started out with. But you're still in a forgiving mood (after all, it is a 14-a-week order) and gamely, if not cheerfully, you start over. Several sheets of workpaper later, you find his gay little hand-written note:

*"P.S. Have just discovered that we do not have sufficient slides to send all of those listed above. . . ."*

By now, grimly vowing never to eat another one of those (product) as long as you live, you once again start your charts. Oh, yes, the next day we get a phone call delaying the start of the entire schedule and, naturally, shifting just a few spots.

**6. Infernally Informal.** Some of those cheery little informal notes are the ones that can throw you!

*"This does not involve any change in schedule of any kind, just a new set of films to feature our —— rolls when they are scheduled (cool weather—35 to 10 degrees) on your station."*

This, in a climate and season when daily fluctuations in temperature were going ten to twenty-five degrees on either side of these brackets. Subsequent letters of instruction took away even this slight leeway and pinpointed the breaking point at a very definite 42 degrees. We don't suppose it would surprise any of you to know that film schedules are made up two to four days in advance of air time. Eisenhower didn't get this kind of service for D-Day.

### 7. Let-George-Do-It Lethargy.

*"During the week of April 26, your local newspaper will be running an advertisement announcing the —— offer. This is scheduled to run April 30 but please recheck the newspaper for a definite date. On the day this advertisement appears, please use on all commercials, number 12-589 and 12-605."*

Translated: The agency can't coordinate their advertising campaign,

so let's put the monkey on the back of the tv station.

Also in this classification is the letter of "instructions" which merely gives you a list of films, and then asks you "within 21 hours" to send the agency a list of how you will alternate the films and at what times on what days they are scheduled. Where were they when the schedule was placed? Don't they know what they bought for their client?

Besides these specific categories, we are all too familiar with what is becoming commonplace: Instructions

received after the starting date on the schedule; as many as five changes a week on rotation schedules for one account; requests to go down to the express office over the weekend, wait for films, then escort them to the station and see that they are aired promptly.

But the clincher was received the other day: Air Mail and Special Delivery came a beautifully embossed agency letterhead—perfectly blank.

Whatever it was supposed to be, I'LL BET WE DID IT WRONG! ↗



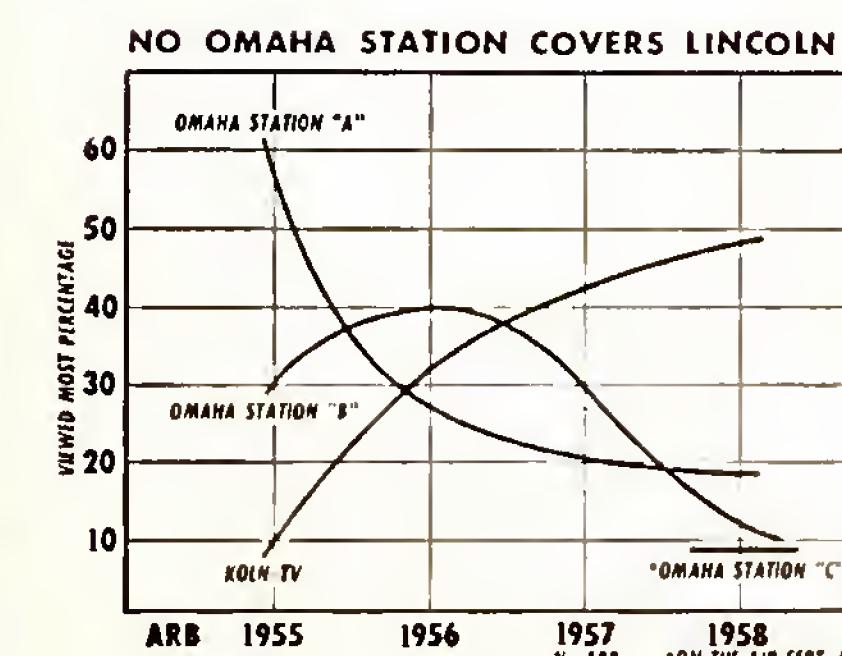
## YOU'RE ONLY HALF-COVERED

IN NEBRASKA

IF YOU DON'T USE KOLN-TV!



This is Lincoln-Land—KOLN-TV's NCS No. 3. Figures show percentages of TV homes reached weekly, day or night.



### The Felzer Stations

WZQ-TV — GRAND RAPIDS KALAMAZOO  
WZQ-RADIO — KALAMAZOO RATTLE CREEK  
WJEF-RADIO — GRAND RAPIDS  
WJEF-FM — GRAND RAPIDS KALAMAZOO  
WWTV — CADILLAC, MICHIGAN  
KOLN-TV — LINCOLN, NEBRASKA  
Associated with:  
WMBO-RADIO — PEORIA, ILLINOIS  
WMBO-TV — PEORIA, ILLINOIS



There are just two big, important TV markets in Nebraska. One is in the extreme Eastern part of the state. The other is Lincoln-Land.

Lincoln-Land contains more than half the buying power of the entire state, and it's completely dominated by one TV station—KOLN-TV! In the Eastern market, no fewer than three TV stations compete for viewers' attention.

Avery-Knodel will give you all the facts on KOLN-TV—Official Basic CBS Outlet for South Central Nebraska and Northern Kansas.

# KOLN-TV

CHANNEL 10 • 316,000 WATTS • 1000-FT. TOWER

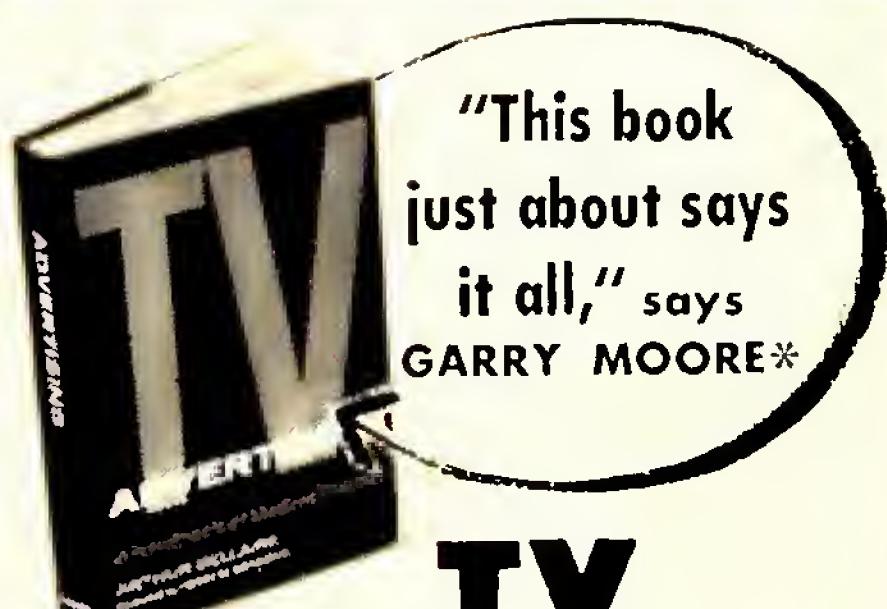
COVERS LINCOLN-LAND — NEBRASKA'S OTHER BIG MARKET  
Avery-Knodel, Inc., Exclusive National Representatives

**YOU CAN'T MISS**

with the  
**"BIG CHEESE"** in Wisconsin

Not only  $\frac{3}{4}$  million people  
but 2 million cows.

**WEAU-TV**  
EAU CLAIRE, WISCONSIN



## TV ADVERTISING

A Handbook of Modern Practice

By **ARTHUR BELLAIRE**

Vice President, Batten, Barton, Durstine and Osborn

\* "I hope all my sponsors — past, present and future — will give it a thoughtful reading."

Here are explicit directions on how to create television advertising from the basic theme to the finished product.

"I am very much impressed by the amount of practical and meaty information he has compressed into this book and how clearly this information has been organized."

—OTTO KLEPPNER,  
*The Kleppner Company*

\$6.50 at your bookstore or from

**HARPER & BROTHERS, N. Y. 16**

# Tv and radio NEWSMAKERS



**James H. Moore**, executive v.p. of Shenandoah Life Stations (WSLS-AM-FM-TV, Roanoke, Va.), has been promoted to president. Moore joined the station as manager when WSLS was built in 1940. Prior to that, he was with WLVA, Lynchburg, Va., for seven years, as announcer, program director and later, assistant mgr. He began his radio career in Charlotte, with WBT

and the Dixie Network. Moore attended Appalachian State Teachers College, Boone, N. C., and was a singer in radio for eight years.

**Robert M. Prentice** has been promoted to the newly created position of marketing services director of Lever Bros. He will have staff responsibility for all promotional activities of the company and will continue to supervise the marketing information unit which he formerly headed. Prentice joined Lever in 1956 as product manager, later becoming manager of the advertising policy department. Previously, he was with Compton, Clifford, Steers & Shenfield Advertising and General Foods Co.



**Allen Hundley** is the new manager of the John E. Pearson Co.'s Dallas office. He comes from NTA, Inc. where he was field representative out of Dallas. Previously he was with the Katz Co., served as manager of KNOE, Monroe and KDSX, Dennison. He was also associated with WHOM, New York and the sales promotion department of Mutual Broadcasting Co. Hundley is a

graduate of Louisiana State U. and Columbia U. He's married, the father of four; a member of the Association of Broadcasting Execs and the Variety Club of Texas. He replaces Ralph Widman.

**Bergen F. Newell**, account executive with R. E. McCarthy & Associates, Tampa, has authored a recently published book: *Naked Before My Captors*. The novel, not about advertising men, is concerned with post-war, occupied Germany. Newell has been with the Florida agency for the past three years. His prior experience includes a stint as national advertising manager for two newspapers — *The Idaho Daily Statesman* and *The Montgomery Advertiser and Journal*, and head of his own agency in Boise, Idaho.



# How to put in a full day's work

## ... before breakfast

Quaker Oats has to get its work done before breakfast or it's too late. So Ad Director, Robert Macdonald, developed a philosophy anyone can use—"Do it now! Do it yesterday! But don't put it off until tomorrow!"

It's a formula that looks to the future and, for that reason, leads very naturally into selling more than just product.

### Develop a personality.

Mr. Macdonald feels that incorporating public interest messages in product advertising is an excellent way to prepare today for tomorrow.

"It helps develop a friendly, likeable corporate personality," he says. "And this is just as important as building a favorable franchise for consumer product. A favorable corporate image makes it easier to get credit in financial circles, to attract reliable personnel and makes our own shareholders and employees feel that their company is unselfishly interested in the nation's welfare."

"And," adds Mr. Macdonald, "do it now, or it will be more difficult later."

### What was done?

Mr. Macdonald asked his top management to get behind the Advertising Council . . . to incorporate Council public service projects in all advertising of Quaker Oats products.

Figures from October '56 through January '59 show how massive the program has been. Newspaper circulation carrying Quaker Oats ads in support of Council causes was 130,585,940; magazine circulation, 244,713,016; home impressions on TV and radio were 259,357,600 on network programs alone.



### You can benefit, too.

You can help your company build a more favorable corporate image. Include Advertising Council drop-ins in your regular advertising; use a Council advertisement instead of "Compliments of a Friend" in your yearbook advertising; see that Council campaign posters are on bulletin boards in all your offices and plants.

The advertising materials—reproduction proofs, newspaper proofs and mats, posters, copy for radio and TV spots, etc.—are free. The current campaigns are:

- Aid to Higher Education
- Better Mental Health
- Better Schools
- Crusade for Freedom\*
- Forest Fire Prevention
- Red Cross\*
- Register, Contribute, Vote\*
- Religion in American Life
- Religious Overseas Aid
- Stop Accidents
- United Fund Campaigns\*
- United Nations\*
- U. S. Savings Bonds

\*Not year-round campaigns

For more information send in the coupon below, or call the Advertising Council branch office nearest you. Branches in Chicago, Los Angeles and Washington, D. C.

THE ADVERTISING COUNCIL, INC.,  
25 West 45th Street,  
New York 36, New York

Please tell me how to tie in with the Council.



NAME \_\_\_\_\_

COMPANY \_\_\_\_\_

ADDRESS \_\_\_\_\_

# SPONSOR SPEAKS

## The meaning of specials

The most challenging, provocative and deeply significant development of the current air media year is the great tidal wave of special programs, scheduled to appear on the tv networks this fall.

Every thoughtful advertising man will want to examine this unusual phenomenon and ask searching questions about it. Why is it happening? What does it mean?

As reported in last week's SPONSOR, the 1959-60 tv season will see well over 150 of these super-shows, each costing more than \$300,000 for a single performance.

Practically every kind of advertiser will be using specials this year, and interest in this type of programming is so high that many agencies are already negotiating for specials to appear in the fall of 1960.

For the average tv viewer, the rush to specials probably means a higher level of tv network entertainment than he has ever known before. But to many agencies and advertisers the trend represents a new approach to the tv medium.

## A defeat for slide rules

Most notable aspect of the great rise of specials is the fact that denotes a real defeat for the slide-rule boys, who see tv merely in terms of circulations, ratings and costs-per-1,000.

Specials cannot be justified on these terms. There are other, more efficient methods of using tv, if you are looking only for statistics, for large audiences and low cpm's.

What specials supply to an advertiser is the priceless ingredient of excitement, the ability to stimulate enthusiasm among salesmen and retailers, to fill distribution pipelines, to create news and attention values for products and brands.

This excitement factor is, and always has been, a major consideration in all sound advertising strategy. The current rush to specials means, among other things, that tv is freeing itself of old, myopic timebuying concepts and assuming a larger role in over-all marketing.

**THIS WE FIGHT FOR:** *Recognition that the air media cannot exist simply on facts and figures. Challenging creativity is even more important in maintaining the health of radio/tv.*



## 10-SECOND SPOTS

**Syndication:** In New York, 11 ad-men from six agencies and one independent research firm have formed The Ad Research Fund, dedicated to making money in the stock market. They are: Paul Klein and Jerry Sachs, DDB; Norm Petersell, OBM; Marty Stern, JWT; Sol Katz, D&C; Bernard Ober, John Grossman, Henry Serval and Joe Benjamin, Esty; Manny Mansfield, Mansfield Research. Ad Research Fund has been operating for about eight months; per capita profits —81¢ each.

**Exposé:** Ever wonder what holds up the line at a bank window? Here's an eye-witness account by Jack O'Reilly, of WPEN, Philadelphia: Man gives teller paycheck, says, "Hold the money; I want to make some deposits." Hands in Christmas club book. Next, hands teller savings deposit slip incorrectly made out; fills out another. Tries to make a deposit in his vacation club without his book; no luck. Decides he has over-deposited in his savings and had better make a withdrawal; another slip. Confused teller finally hands out residue of paycheck. Man pushes back five, asks for five singles. Hands back one dollar, asks for ten dimes. Comes up with half dollar, gets two quarters. Departs, probably looking for another line in another bank.

**Giveaway:** Business card of Sam Schneider, CBS Radio, Chicago:

GOOD FOR ONE FREE DRINK  
at any bar, cafe, bus station, hotel  
if accompanied by  
SAM

**Our busy FCC:** The FCC uncovered the reason for radio interference down in Texas to be walkie-talkies used by members of a military reserve unit for unofficial purposes. One fellow covered a golf tournament with his; another, who worked in a supermarket, "walkie-talkied" the transfer of groceries from the stockroom to the store.

**Versatile:** When Seth Adams delivered the Ford commercial at the end of *Wagon Train*, my seven-year-old son said, "Hey, Ma, he can drive a car too!"—Mabel Renfro.



If you're marketing drug products . . .

In Oklahoma, 69% of all drug products are purchased in the WKY-TV coverage area. It's not that our viewers are any less healthy—it's just that we have more viewers. And they're more responsive. Guess you might say we're experts at getting pocketbooks to open up and say "AHHHHH."

1949-1959  
•  
CELEBRATING  
10  
YEARS  
TELEVISION  
SERVICE  
TO  
OKLAHOMANS

**WKY TELEVISION**  
**OKLAHOMA CITY**

NBC Channel 4

The WKY Television System, Inc.  
WKY Radio, Oklahoma City  
WTVT, Tampa - St. Petersburg, Fla.  
WSFA-TV, Montgomery, Ala.  
Represented by the Ketch Agency

# KMBC FILLS NEWS GAP IN KANSAS CITY PRESS STRIKE

Acts Immediately and Vigorously... Dynamic Difference of KMBC News Service Wins Tremendous Public Acclaim

Service Included 192 Weekly KMBC Newscasts... 21,600 Twice-Daily Print-Bulletins in America's 17th Market During Ten Newspaperless Days

It was 8 p.m. Thursday, June 18, when strike-vote decided Kansas City would not have any daily newspaper on Friday. KMBC immediately beefed up its expert news staff. Its AM and TV newscasting was expanded, starting Friday morning, to 192 full-scale newscasts per week. Friday afternoon, 300 Yellow Cab signs designed, printed and installed in six hours!—told all Kansas City that KMBC was the place to get news. Emergency production of condensed news-bulletins began flowing off KMBC mimeographs.

Taxis and messengers stood by to rush each edition to hotels, restaurants, Athletics' stadium, Starlight municipal theatre, civic club meetings—all free, all eagerly grabbed by a grateful public—thirteen editions in eight days—21,600 daily print bulletins—proving again what Kansas City knows: In news, in emergencies, it is KMBC that SERVES.

Pre-planned and immediately effective action by KMBC AM-TV in filling the news void brought instant, enthusiastic public response. It made possible complete awareness of local, regional, national and international events by everyone in the huge coverage area of KMBC-TV, KMBC and bonus-station KFRM which serves all of Kansas. This was done without disruption of regularly scheduled programs—KMBC AM and TV audiences enjoyed all of their favorite TV shows, all of the refreshing hours of the "Top 10,000 Tunes," just as they always do, every day!

Papular feature of KMBC news coverage during press strike was special teletype and facsimile pictures set up in display windows of large downtown Kansas City department store.



"Cab-casting", played vital part. With only six hours notice, taxi cards were designed, printed and installed on 300 Yellow Cabs to tell all K. C. that KMBC was news nerve center during press strike.



Claude Dorsey (left), KMBC AM-TV news chief, and staff in KMBC newsroom just before start of K.C. press strike. At strike's onset, KMBC immediately added personnel for emergency's duration. Other news staffers shown: Pat Petree at news booth mike; Charles Gray at phone, and Max Bicknell checking news service teletype.

## News Chief Dorsey In 20th Year at KMBC

KMBC AM-TV's crack news staff, headed by veteran news chief Claude Dorsey, this month marking his 20th year with KMBC, has become noted for award-winning radio-TV journalism. "It's lively coverage—getting there first with responsible, accurate reporting," says Dorsey, "that leads to scoops. This is why our scoops just seem to happen—without any need for hurried incompleteness, inaccuracy or sensationalism."

To locally originated news programming has recently been added a series of hour-long TV documentaries examining in depth such historic events as the Berlin crisis and the Russian Revolution.

Local news is supplemented by news of national and worldwide significance streaming into KMBC AM-TV newsrooms at the rate of 250,000 words daily from United Press International and Associated Press—plus films and wirephotos—and by 16 daily network reports and commentaries by such nationally famous news figures as John Daly, Edward P. Morgan, John W. Vandercook and Paul Harvey.

News is where you find it, and KMBC finds it at home and throughout the world, reports it promptly, accurately and frequently to an avidly news-conscious audience of nearly four million persons! Excellent news programming and unmatched audience coverage in America's 17th largest market account for KMBC AM-TV TOPularity...and for the terrific sales results experienced by advertisers using time within the KMBC news structure.

## KMBC News Staff Makes Scoops a Habit

During the November strike of Trans-World Airlines machinists, the KMBC news staff's diligence and reputation for responsible re-



porting enabled KMBC-KFRM to broadcast exclusive coverage of a secret meeting of union and TWA officials, to report it before the meeting even became known to other media, and subsequently to "scoop" all other media on the strike's conclusion.

Recent Cuban revolution was literally forcefully "brought home" to KMBC AM-audiences through exclusive pictures of interviews with the head of Kansas City's own "26th of July" movement set up here by Fidel Castro to assume responsibility for Kansas City Cuban consulate.

In January, KMBC AM-TV news staff provided the only complete coverage of the tense moments before, during and after the emergency belly-landing of TWA Constellation nearby Olathe Naval Base. The coverage occupied more than two hours of radio and time and included personal interviews reported over the only available open line supplemented by on-scene photographs telecasts.

## Local Features Build Audience

"Driver-Scope", a KMBC exclusive, reminds rush-hour motorists of careless driving hazards, awards cash to observed careful drivers, renders a welcome service to KMBC listeners on the move.

KMBC "Weather-Scope", by constant contact with the U. S. Weather Bureau, broadcasts up-to-the-minute news coverage to each hour—keeps its vast audience forewarned of dangerous weather conditions, tornados, threats.

KMBC "Baseball Scoreboard", hourly during the half-hour, 1:30-11:30 p.m., gives major league baseball scores quickly, completely, keeps fans tuned to KMBC-AM.

Check your Peters-Griffin-Woodward "Colonel" now for full facts and sales-building availabilities on KMBC-KFRM KMBC-TV news programs.

DON DAVIS, President  
JOHN SCHILLING, Executive Vice Pres.  
GEORGE HIGGINS, Vice Pres.  
ED DENNIS, Vice President  
MORI GREINER, Television Manager  
DICK SMITH, Radio Manager

In Kansas City the Swing is to

# KMBC-TV



Kansas City's Most Popular and Most Powerful TV Station

and in Radio the Swing Is to

## KMBC of Kansas City — KFRM for the State of Kansas

with 10,000 Watts Power from Twin Transmitters



# How tall can you get?\*



# WISC-TV

CHANNEL

MADISON, WISC.



Represented Nationally by  
Peters, Griffin, Woodward, Inc.



\*the tallest tower in Wisconsin

The tallest man-made structure in Wisconsin now brings to WISC-TV viewers in thirty-two counties in Wisconsin, Illinois and Iowa the finest television service to 378,310 TV homes.

1200 ft. above average terrain

1107 ft. Antenna Height

2227 ft. above sea level



# SWING YOUR PICK INTO THE KANSAS CITY "GOLDMIN"

MAKE YOUR STRIKE WITH  
**KMBC-TV**  
**CHANNEL 9**

*Kansas City possesses today's FOREMOST POTENTIAL FOR GROWTH among ALL the major cities of the U.S. according to a recent statement in a national magazine by the well-known head of a prominent investment syndicate. Because of its central geographic location, this authority says, Kansas City is destined to become the nation's rail and highway hub. He cites, in addition, the city's importance in air transportation. He goes on to mention Kansas City's progressive program of slum clearance, highly favorable residential planning and excellent prospects for commercial and industrial expansion under the aegis of enlightened, intelligent city management. Municipal expansion, likewise, says this authority, has been of such a nature as to maintain a very favorable tax situation.*

## KANSAS CITY IS NOW AMERICA'S 17th MARKET

- 1,039,200 people live in its metropolitan area!
- The area's effective buying income has risen to 2 billion dollars annually!

## YES, YOU'LL FIND A BONANZA WITH KMBC-TV

- Most powerful station — 316,000 watts from the Channel 9 "tall tower" reach 36,316 more homes with Class "A" coverage than does nearest competitor.
- Most popular station — Recent ratings attest KMBC-TV TOPularity, with six of the top ten network programs, 12 of the top 25!
- According to March-April Nielsen 24-Market Report, KMBC-TV leads in Kansas City during the vital 6 p.m. to 10 p.m. period: KMBC-TV has 262,000 viewers per average quarter hour. Station X has 233,520 and Station Y has 208,670. Thus KMBC-TV leads X by approximately 11% and Y by about 20%.

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